

FEBRUARY 28, 1953

# MOTION PICTURE HERALD

*IT'S 3-D TIME  
IN HOLLYWOOD*

DISTRIBUTORS HARNESS  
TV TO PROMOTION CART

Adolph Zukor's Half Century

—by Terry Ramsaye

**REVIEWS**

(In Product Digest): SOMBRERO, WAR OF THE WORLDS, SMALL TOWN GIRL, DESTINATION GOBI, THE GIRLS OF PLEASURE ISLAND, COUNT THE HOURS, OLD OVERLAND TRAIL, MARSHAL OF CEDAR ROCK, MARIKA

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**TRADE  
SHOWS  
"DREAM WIFE"  
MARCH 6**

# PUT THIS IN YOUR PIPE AND SMOKE IT!

ALBANY—3/6—2 P.M.  
20th-Fox Screen Room  
1052 Broadway

ATLANTA—3/6—2 P.M.  
20th-Fox Screen Room  
197 Walton St., N.W.

BOSTON—3/6—2 P.M.  
M-G-M Screen Room  
46 Church Street

BUFFALO—3/6—2 P.M.  
20th-Fox Screen Room  
290 Franklin Street

CHARLOTTE—3/6—1:30 P.M.  
20th-Fox Screen Room  
308 S. Church Street

CHICAGO—3/6—1:30 P.M.  
Warner Screen Room  
1307 S. Wabash Avenue

CINCINNATI—3/6—3 P.M.  
RKO Palace Bldg. Screen Room  
16 East Sixth Street

CLEVELAND—3/6—1 P.M.  
20th-Fox Screen Room  
2219 Payne Avenue

DALLAS—3/6—2:30 P.M.  
20th-Fox Screen Room  
1803 Wood Street

DENVER—3/6—2 P.M.  
Paramount Screen Room  
2100 Stout Street

DES MOINES—3/6—1 P.M.  
20th-Fox Screen Room  
1300 High Street

DETROIT—3/6—1:30 P.M.  
Max Blumenthal's Sc. Rm.  
2311 Cass Avenue

INDIANAPOLIS—3/6—1 P.M.  
20th-Fox Screen Room  
236 North Illinois Street

\*JACKSONVILLE—3/4—2 P.M.  
Florida State Screen Room  
128 East Forsyth Street

KANSAS CITY—3/6—1:30 P.M.  
20th-Fox Screen Room  
1720 Wyandotte Street

LOS ANGELES—3/6—2 P.M.  
United Artists' Screen Room  
1851 South Westmoreland

MEMPHIS—3/6—12 Noon  
20th-Fox Screen Room  
151 Vance Avenue

MILWAUKEE—3/6—1:30 P.M.  
Warner Screen Room  
212 West Wisconsin Avenue

MINNEAPOLIS—3/6—2 P.M.  
20th-Fox Screen Room  
1015 Currie Avenue

NEW HAVEN—3/6—2 P.M.  
20th-Fox Screen Room  
40 Whiting Street

NEW ORLEANS—3/6—1:30 P.M.  
20th-Fox Screen Room  
200 South Liberty Street

NEW YORK-N. J.—3/6—2:30 P.M.  
M-G-M Screen Room  
630 Ninth Avenue

OKLAHOMA CITY—3/6—1 P.M.  
20th-Fox Screen Room  
10 North Lee Street

OMAHA—3/6—1 P.M.  
20th-Fox Screen Room  
1502 Davenport Street

PHILADELPHIA—3/6—2 P.M.  
M-G-M Screen Room  
1233 Summer Street

PITTSBURGH—3/6—2 P.M.  
M-G-M Screen Room  
1623 Boulevard of Allies

PORTLAND—3/6—2 P.M.  
B. F. Shearer Screen Room  
1947 N. W. Kearney Street

ST. LOUIS—3/6—1 P.M.  
S' Renco Art Theatre  
3143 Olive Street

SALT LAKE CITY—3/6—1 P.M.  
20th-Fox Screen Room  
216 East First Street, South

SAN FRANCISCO—3/6—1:30 P.M.  
20th-Fox Screen Room  
245 Hyde Street

SEATTLE—3/6—1 P.M.  
Jewel Box Preview Theatre  
2318 Second Avenue

WASHINGTON—3/6—2 P.M.  
RKO Screen Room  
902 New Jersey Avenue, N.W.

\* (Except Jacksonville — March 4)





M.G.M.'s **'DREAM WIFE'**  
is the funniest **CARY GRANT**  
picture since *'The Bachelor*  
*And The Bobby-Soxer'!*"

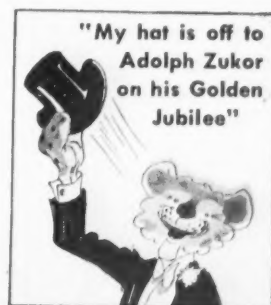


M-G-M presents  
CARY DEBORAH WALTER  
GRANT • KERR • PIDGEON

in  
**"DREAM WIFE"**

with  
BETTA ST. JOHN  
BUDDY BAER • EDUARD FRANZ

Screen Play by  
SIDNEY SHELDON, HERBERT BAKER and ALFRED LEWIS LEVITT  
Directed by SIDNEY SHELDON  
Produced by DORE SCHARY





# GET SET!

# JOHN WAYNE IS ON THE WAY!

## READY! WARNER BROS. TRADE SHOW MARCH 13!

**ALBANY** Warner Screening Room, 110 N. Pearl St. • 8:00 P.M.

**ATLANTA** 20th Century-Fox Screening Room, 197 Walton St. N.W. • 2:00 P.M.

**BOSTON** RKO Screening Room, 122 Arlington St. • 2:30 P.M.

**BUFFALO** 20th Century-Fox Screening Room, 290 Franklin Street • 8:00 P.M.

**CHARLOTTE** 20th Century-Fox Screening Room, 308 S. Church St. • 2:00 P.M.

**CHICAGO** Warner Screening Room, 1307 So. Wabash Ave. • 1:30 P.M.

**CINCINNATI** RKO Palace Th. Screening Room, Palace Th. Bldg. E. 6th • 8:00 P.M.

**CLEVELAND** Warner Screening Room, 2300 Payne Ave. • 8:30 P.M.

**DALLAS** 20th Century-Fox Screening Room, 1803 Wood St. • 2:00 P.M.

**DENVER** Paramount Screening Room, 2100 Stout St. • 2:00 P.M.

**DES MOINES** Paramount Screening Room, 1125 High St. • 12:45 P.M.

**DETROIT** Film Exchange Building, 2310 Cass Ave. • 2:00 P.M.

**INDIANAPOLIS** 20th Century-Fox Screening Room, 326 No. Illinois St. • 1:00 P.M.

**JACKSONVILLE** \* Trade showing MARCH 12  
Florida Theatre Bldg. Sc. Rm. 128 E. Forsyth St. • 2:00 P.M.

**KANSAS CITY** 20th Century-Fox Sc. Rm. 1720 Wyandotte St. • 1:30 P.M.

**LOS ANGELES** Warner Sc. Rm. 2025 S. Vermont Ave. • 2:00 P.M.

**MEMPHIS** 20th Cent.-Fox Sc. Rm. 151 Vance Ave. • 12:15 P.M.

**MILWAUKEE** Warner Theatre Sc. Rm.  
212 W. Wisconsin Ave. • 2:00 P.M.

**MINNEAPOLIS** Warner Sc. Rm.  
1000 Currie Ave. • 2:00 P.M.

**NEW HAVEN**  
Warner Theatre Projection Room  
70 College St. • 2:00 P.M.

**NEW ORLEANS**  
20th Century-Fox Screening Room  
200 S. Liberty St. • 1:30 P.M.

**NEW YORK** 321 W. 44th • 2:15 P.M.

**OKLAHOMA**  
20th Century-Fox Sc. Rm.  
10 North Lee St. • 1:30 P.M.

**OMAHA** 20th Century-Fox Sc. Rm.  
1502 Davenport St. • 1:30 P.M.

**PHILADELPHIA** Warner Sc. Rm.  
230 No. 13th St. • 2:00 P.M.

**PITTSBURGH**  
20th Century-Fox Sc. Rm.  
1715 Blvd. of Allies • 1:30 P.M.

**PORTLAND** Star Sc. Rm.  
925 N. W. 19th Ave. • 2:00 P.M.

**SALT LAKE**  
20th Century-Fox Sc. Rm.  
216 East 1st South • 1:00 P.M.

**SAN FRANCISCO**  
Paramount Sc. Rm.  
205 Golden Gate Ave. 1:30 P.M.

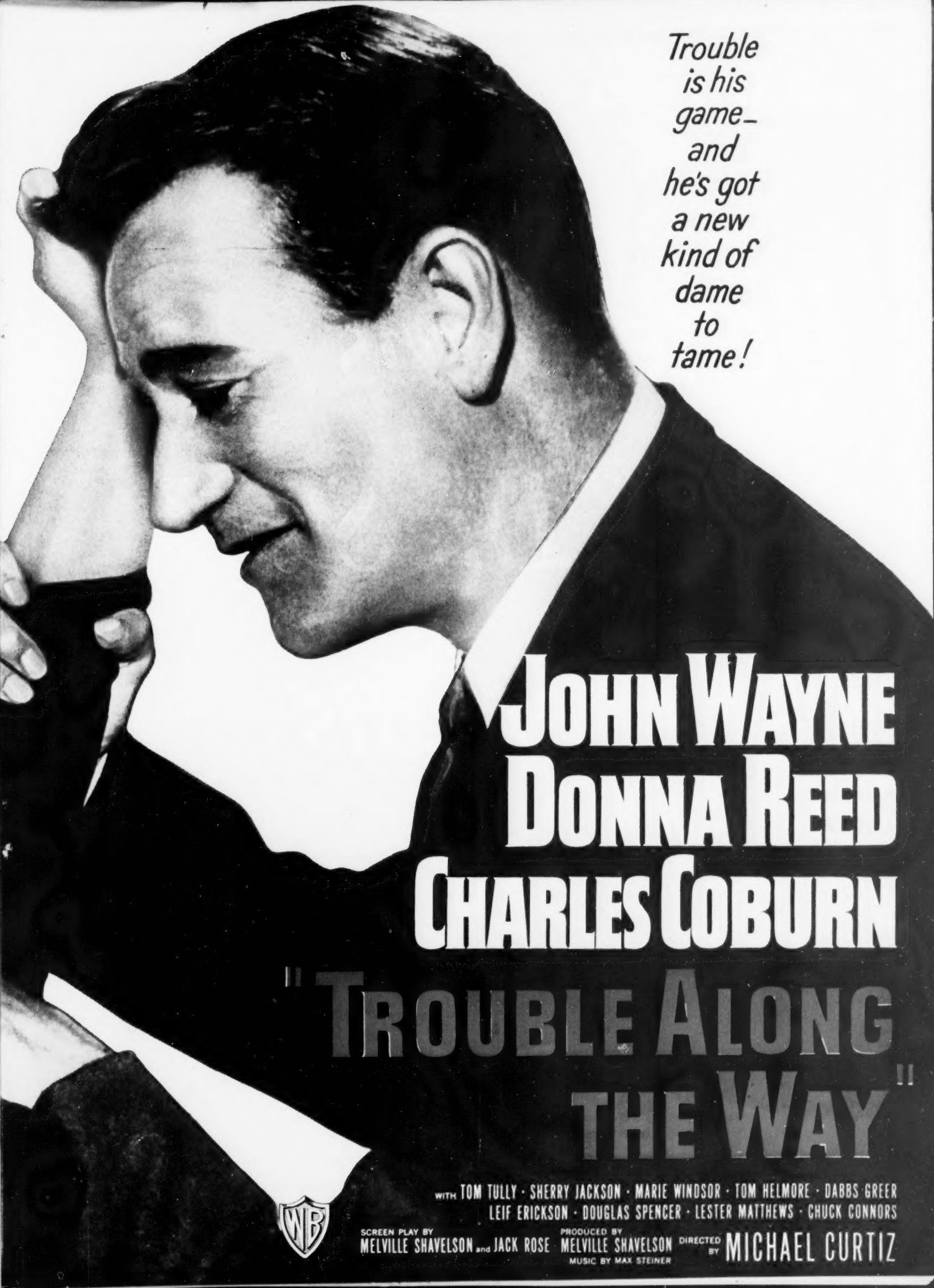
**SEATTLE** Modern Theatre  
2400 Third Ave. • 10:30 A.M.

**ST. LOUIS**  
Srenco Sc. Rm.  
3143 Olive St. • 1:00 P.M.

**WASHINGTON**  
Warner Theatre Bldg.  
13th & E. Sts. N.W. 7:30 P.M.







*Trouble  
is his  
game—  
and  
he's got  
a new  
kind of  
dame  
to  
tame!*

**JOHN WAYNE  
DONNA REED  
CHARLES COBURN**

**"TROUBLE ALONG  
THE WAY"**

WITH TOM TULLY · SHERRY JACKSON · MARIE WINDSOR · TOM HELMORE · DABBS GREER  
LEIF ERICKSON · DOUGLAS SPENCER · LESTER MATTHEWS · CHUCK CONNORS

SCREEN PLAY BY  
MELVILLE SHAVELSON and JACK ROSE

PRODUCED BY  
MELVILLE SHAVELSON  
MUSIC BY MAX STEINER

DIRECTED BY **MICHAEL CURTIZ**



no matter how you look at her...

*Bette Davis*  
*in "The Star"*  
*means*  
*business!*



5th SMASH WEEK—  
Rivoli, N.Y.!  
8th RECORD WEEK—  
Four-Star, L.A.!

Bert E. Friedlob presents **BETTE DAVIS** in "THE STAR" co-starring STERLING HAYDEN with Natalie Wood • Warner Anderson • Minor Watson June Travis • Produced by BERT E. FRIEDLOB • Directed by STUART HEISLER • Original Story and Screenplay by KATHERINE ALBERT and DALE EUNSON • A BERT E. FRIEDLOB production • Released by 20th Century-Fox

# MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 190, No. 9



February 28, 1953

## 3-D Technique

IT is now a race between studio technicians and the general public to determine whether 3-D processes can be improved sufficiently before the novelty appeal of the attractions passes. Reports from Hollywood are that the experts there are making advances daily in 3-D procedure and methods. Developments come so swiftly that scenes shot early in a picture are noticeably inferior to those photographed later. A second 3-D film produced by a studio is likely to be markedly superior to the first.

Up to now no studio has risked a really major budget on a 3-D film production. This is understandable for it recalls the old adage—"You must learn to crawl before you can walk; walk before you can run." The possibilities of three-dimension films that require the inconvenience of wearing glasses may not be fully explored until a few top budget attractions with leading performers go into general release.

The 3-D film makes extraordinary demands on every member of the studio. The whole approach to film making must be reoriented. Writers, directors, cameramen, technicians, even actors themselves—no matter how skilled in their professions—must learn to think in "solid". The chief burdens naturally fall on the directors and cameramen. Special assistance must be given by the set designers and decorators in order to make maximum use of depth. In 3-D a few feet—or a few inches—mean the difference between a good effect and a poor one. Unobtrusive "cues" need to be included in most scenes to serve as depth reference points. The greater test of a 3-D film actually is in "normal" scenes rather than trick ones in which images come out in front of the screen. The latter effects are startling but must be used sparingly or they will lose their impact.

During the Spring and Summer there will be a small but fairly steady flow of 3-D films into the theatres. According to present plans, before Labor Day a dozen or more such films will be in release. Several are scheduled to be available by late Spring. Hundreds of theatres meanwhile will be learning how to show 3-D films. Improvements need to be made in the size and design of the glasses. Projectionists will be required to maintain frame by frame synchronization between the two projectors. The slightest variation from that standard is serious. Without absolute synchronization the effects not only will be unsatisfactory but viewers will be made physically uncomfortable. While exact synchronization is required, it can be achieved without too much difficulty by hook-up devices now available. Of course, if 3-D films on dual prints become a regular feature of theatre exhibition eventually a double headed projector will be designed to make synchronization automatic.

## Adolph Zukor

FIFTY years ago the motion picture industry, then in its first formative years, provided to the young and starry-eyed Adolph Zukor a golden opportunity—rich in the promise of exciting rewards—which was just what he was looking for.

But the contact of young Zukor with the new industry was no one-sided bargain; he brought to the marketplace a quick intelligence, a driving energy and—above all—a confident, yet realistic, vision which was content with no easily-won gains or expedient compromises.

In a career that ranks importantly in the annals of American enterprise, Adolph Zukor has made many important contributions—but no single attribute which he has exercised has been more distinguished than his ever-insistent demand for quality and betterment. With his eyes constantly set upon a far and brilliant horizon he has been relentless in his reaching out for something better—better in the quality of entertainment upon the screen, better in the theatres that housed the entertainment, better in the advertising and the presentation of the product and better in all those facets of intra-industry relations.

From long personal contact this writer is able to testify to the ever-willing, ever-anxious, disposition of the Zukor mind to pioneer, to test, to experiment in any reasonable direction that offered promise of a better motion picture and a better industry. He never reckoned as too great any effort or any cost if they were sensibly conceived to the end of bettering the motion picture of which he is so proud.

Logical and consistent it is indeed that the motion picture and the industry should be so proud of Adolph Zukor at this time of his eightieth anniversary and the golden celebration of his career in the motion picture business.

—MARTIN QUIGLEY

For years experimenters have been trying to develop a system with the two images on the same 35mm film. Many variations have been suggested. They all have disadvantages. The simplest—the alternate frame method—sets up eye strain, even if the projector is run at a very rapid speed. Image size suffers in other systems. All of these processes complicate the already difficult problem of getting sufficient light on the screen.

Expect no miracles in 3-D development. The path—like that at the advent of sound—will be a rough one. Once started, sound progress was inevitable and, some industry experts to the contrary, the silent film was doomed. That may be true with 3-D but it is not necessarily so. The final result depends on two factors, both related—the quality of the 3-D attractions and the public's response to them.



# Letters to the Herald

## Roy Brewer Gives Answer on Chaplin and "Limelight"

TO THE EDITOR:

In a recent editorial [HERALD, January 31, 1953] directed to me you asked for an explanation of my attitude in the Chaplin matter. There is a great deal of misinformation concerning the entire Communist problem in Hollywood. To the end that this problem may be better understood, I am happy to give you the benefit of some of the information I have gained in eight years of active participation in the fight to rid Hollywood of this menace which all but destroyed this great American industry.

In the first place, in answer to your inquiry as to why our members worked on the production of "Limelight," let me say that we have not set ourselves up to decide who can or cannot produce American pictures. The responsibility for determining what shall be shown in the theatres rests on the owners of the theatres. We are glad that they have exercised that responsibility by rejecting Mr. Chaplin's picture.

For many years this industry was under severe criticism by those who understood the extent of Communist penetration in our industry for the failure of industry leaders to deal objectively with the problem. Their failure to deal with it was, I am sure, the result of their lack of understanding of the seriousness of the problem. With the exposure by the Committee in 1950 and 1951, the industry publicly announced its intention to eliminate the pro-Communist forces from the industry and began for the first time an intelligent program to deal objectively with this problem.

▽

It was expected that some of the fringe elements in our industry would accept the Chaplin picture and run it if they felt they could make money out of it. However, I felt that for the major circuits to accept the Chaplin picture under the circumstances would be a violation of the pledge which they had made and would undermine the confidence in the industry which the public had begun to develop. That is why I urged them to demonstrate their responsibility by rejecting it and I am glad they responded favorably.

By such action they proved that their devotion to this cause was more important to

them than the dollars they might have received from showing the picture. I think the industry can be proud of that decision.

Mr. Chaplin has a long record of participation in and financial support of pro-Communist activities. He has at no time indicated any remorse at such activity. To the contrary, he has contemptuously referred to those who would criticize him as trying to impose "thought control" on our industry—a typical "party line" answer. The American people should be reminded that at no time has Mr. Chaplin indicated which side he is on in the cold war which is being waged against the Free World by Soviet Russia. His activity to date would not justify any assumption that he is on our side.

▽

It has been stated by those who study the problem that without the financial support which Hollywood gave to the American Communist Party in the 1930s and early 1940s the party could not have survived in the United States. During this period Mr. Chaplin was one of those who gave it consistent and substantial support. Yet Americans have continued to add to his fortune and build his prestige which has been used to support our enemies—our enemies with whom we are now engaged in a shooting war. This sustained support of our enemies is now costing us the lives of our youth. It is a luxury which we can no longer afford.

Yet there are those who say that Mr. Chaplin is an artist and that his art has nothing to do with his politics. The time is long past in the United States when association with Communist causes can be dismissed as merely a private view on politics. Those who make such statements are not

### REVIEWS PREFERRED

To the Editor:

We have kept a complete file of the *Herald Product Digest* for a number of years as we prefer your reviews to other trade publications to which we subscribe.—RUSSELL G. MORTENSEN, Booker, Fox Midwest Amusement Corp., St. Louis, Mo.

aware of the real nature of the Communist program.

Moscow has decided that art shall be a weapon of the "class struggle." The motion picture industry was singled out for its particular attention, along with other media of mass communications, in a conference held in Karkhov, Russia, in 1932. By 1934 Russian money was being sent to Hollywood to start this program of infiltration and control.

▽

The program was a "two-pronged" attack. One was in the trade unions and one in the creative field. Every problem of the industry was exploited. Every popular program was seized upon to agitate to bring Hollywood to revise its traditional position that movies were to entertain and not carry messages.

The program was unbelievably successful. In ten years, by 1945, the Communist Party had achieved a degree of control that will never be fully realized, except by those who had the unpleasant but ultimately good fortune to feel its fury. V. J. Jerone, who headed the Cultural Commission of the party, whose headquarters were in New York, was more powerful than any executive in the motion picture industry in determining matters which affected us.

Up to this point, however, its two prongs of infiltration—the trade union program had the program in the creative guilds—had been kept separate. To get the power they wanted they needed to merge the two groups. Then the power of the unions could be used as a whip to force in line anyone who might object to the program of film content which was taking shape. But before this could be accomplished it was necessary to deal with the IATSE.

▽

In Hollywood the job was pretty well in hand, but nationally the IATSE was strong and was not infiltrated. The units throughout America were too small and too extensive, so it was necessary to break off the Hollywood unions from their national affiliation. This was the real purpose behind the Hollywood strikes in 1945 and 1946. But fortunately they failed in their purpose. Subsequent events disclosed the infiltration.

Ultimately the industry recognized the seriousness of the problem and began to deal effectively with it. When the party learned that it could not capture the industry, it then set out to destroy it. This has been its position since 1948, as dictated by Moscow.

Fortunately the industry has fought back

effectively. But those of us who have been in the midst of it have realized that it is no pink tea affair. That is why we have not had too much sympathy with such individuals as Mr. Chaplin, who have been a part of that group of creative artists who have all but destroyed the industry. The wealth and prestige of our stars and creative artists who have been used to build the strength and influence of the party is as much a part of the enemy's weapon against the Free World as is the soldier in the Chinese Communist Army.

The vast majority of those involved were deceived as to the real nature of the activity in which they were engaged. As the trend of events has clarified the situation, they have used their information and knowledge in the fight to expose and isolate those whose loyalty was not to America. All but a few have made it clear that their loyalty to America and her institutions is without question. A small group is still carrying on, but in complete isolation so far as the Hollywood community is concerned.

▽

Mr. Chaplin, unfortunately, has not seen fit to join in the efforts of those who are trying to lick this problem. Although he has not been identified as a member of the Communist Party, he has done nothing to indicate that his sympathies are not still with those carrying on the party fight.

If Mr. Chaplin wants the respect of Hollywood and America, we are entitled to know where he stands. If he is not on our side, then to further build his fortune and his prestige will put an additional weapon in the hands of the enemy. The artist, as well as his art, is a part of this fight. We would like to have Mr. Chaplin and his great creative genius on our side. But if Mr. Chaplin is not on the side of America, after what it has done for him, we doubt if he ever will be.

If he does not intend to help us, it is our duty to see to it that he does us no further harm. Those who support his picture will be adding to his ability to harm us.—*ROY M. BREWER, International Representative, LATSE, Hollywood.*

### Common Sense

TO TERRY RAMSAY:

It is valuable to have someone come up with as much common sense as was in your article in the *HERALD* of February 14. After all, you see Third-Dimension when you look out your window and look upon a wide, wide world. Neither of the things especially stirs you of itself.—*R. B. WILBY, President, Wilby-Kinney Service Corp., Atlanta.*

## ON THE HORIZON

**C**ECIL B. DeMILLE, while talking to the press in New York Wednesday, urged the industry to use caution in handling and developing any of the new three-dimension or wide-screen systems. The veteran producer said that Hollywood was "joyful and excited. What will come out of it, however, I don't know. Your guess is as good as mine." He pointed out that wide-screen processes such as Cinerama and the 20th-Fox CinemaScope have great possibilities for panoramic scenes, but he questioned their dramatic impact for emotional, intimate closeups. He also questioned the long-term merits of 3-D systems. "I don't think you should have to have mechanical tricks to bring people into theatres," he said.

► Meanwhile, in New York, theatre grosses soared over the holiday weekend, led by "Bwana Devil," which set an all time record for the State, and garnered, as an example, \$15,000 on Sunday morning and afternoon alone. "Hans Christian Andersen" at the Criterion, had its biggest business Monday, after 13 weeks; and that week was expected to record \$29,000. At the Capitol, "Moulin Rouge" was expected to yield \$110,000 its second week; and "Peter Pan" at the Roxy, was to give \$115,000, also in its second week. Others doing excellently were "The Stooge," at the Paramount; "The Star," at the Rivoli; "Tonight We Sing," at the Radio City Music Hall; "Anna" at the Globe; "Above and Beyond," at the Mayfair; "Come Back, Little Sheba," at the Victoria, and "Road to Bali" at the Astor.

► Looks like the industry the coming year will still have to suffer from some of the unfinished business (and publicity) of the House Un-American Activities Committee. Much depends upon material available to the investigators, their mood generally, their funds, and their regard for the cleansing and breast beating of the industry in the past.

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# This week in pictures



Photos by the Herald

LEADERS in communications, arts, and sciences received honor medals at the annual Brotherhood Week banquet in New York last week sponsored by the National Conference of Christians and Jews amusement division. Above, Louis Nizer, film attorney, and recipients Danny Kaye, William Randolph Hearst, Jr., Walter D. Fuller, and Jack Howard; Alben W. Barkley, former vice-president and chief speaker; and Brig. Gen. David Sarnoff. Other recipients were Spyros P. Skouras and John Golden. At the right, industry guests Richard Walsh, Bernard Goodman, Harry Kalmine.



JOSE FERRER, star of "Moulin Rouge," arrives at the Capitol Theatre, New York, where he was one of approximately 1,000 persons of note invited to the world premiere. The John Huston-directed United Artists release is hanging up records.



GOING. Herbert J. Yates, president of Republic, and Mrs. Yates, known in films as Vera Ralston, leave New York for six weeks in Europe, where Mr. Yates will survey business.



COMING. Kenneth Hargreaves, right, managing director of J. Arthur Rank's General Film Distributors, Great Britain, is greeted in New York by Americo Aboaf, Universal-International vice-president.



by the Herald

DINO DE LAURENTIS, Italian producer, in the New York office of Italian Films Export, where he announced last week his intention of making "The Odyssey" in three-dimension as well as in standard version. See page 13.





CHANGES in mid-west exhibition. Jack Flex, new Indiana-Illinois Theatres district manager, is shown at Elkhart, Ind., headquarters with his predecessor, H. P. "Chick" Tompkins, seated. Mr. Tompkins now is in partnership with Andy Anderson, operating drive-in theatres in Kentucky.



INSPIRING those local exhibitors to support Universal's "Charles J. Feldman Silver Anniversary Drive," below. Carole Mathews, Universal-International featured player, in Chicago with, left to right, Bill Bennis, manager of the Freeport Theatre, Freeport, Ill.; Paul Million, Lincoln, same state; Manie Gottlieb, company district manager; and Lou Berman, branch head.



THE FIRST BIG MEETING, for an idea, as the Milwaukee Showman's Guild met. It will aid the industry's own. In the picture above are Harold Fitzgerald, right, facing the group, Fox Wisconsin president; Ray Trampe, Trampe Theatres; L. F. Gran, Standard Theatres; Ben Marcus, S & M Theatres; G. Kalkhoff, projectionists' head; John Kunstman, stagehands' chief; Angelo Provinzano, Pix Theatres; Oscar Olson, projectionists; Dean Fitzgerald; A. M. LaPorte, and Henry Tollette, exhibitors; Louis Orlove, MGM; Joe Gruenberg, St. Cloud circuit; Dave Chapman, Columbia; Sig Goldberg, Harold Pearson, and John Adler, exhibitors; John Mednikow, National Screen; Harry Perlewitz, Oliver Trampe, Miss Brunner, Andrew Spheeris, Gordon Hewitt, and Jack Lorentz.



A DISPLAY OF PRAISE by noted mystery writers is examined in Hollywood by star Anne Baxter and director Alfred Hitchcock, of Warners' "I Confess," at the left.

MARION GUETH has resigned as secretary of the MPTO of Western New York after 29 years, for a post with the Veterans Administration, Buffalo.



# It's 3-D Time in Hollywood . . .



On the set of Warner's "House of Wax," Natural Vision three-dimensional film in Warner-Color. The live figures are actor Charles Buchinsky, director Andre de Toth, Jack M. Warner, Bob Burks, standing beside camera; Phyllis Kirk, in right foreground.

**H**OLLYWOOD this week was deep in the 3-D adventure. The score at midwest was 23 pictures announced for production in true or illusory three-dimension, with seven of these actually in work and two near completion. Two studios, Warners and Columbia, are using the Natural Vision camera which made "Bwana Devil," climbing this week to fabulous records. Almost all others are using their own variations of the basic two-camera system to achieve stereoscopy.

Here's how the productions stand: Allied Artists has announced "The Maze."

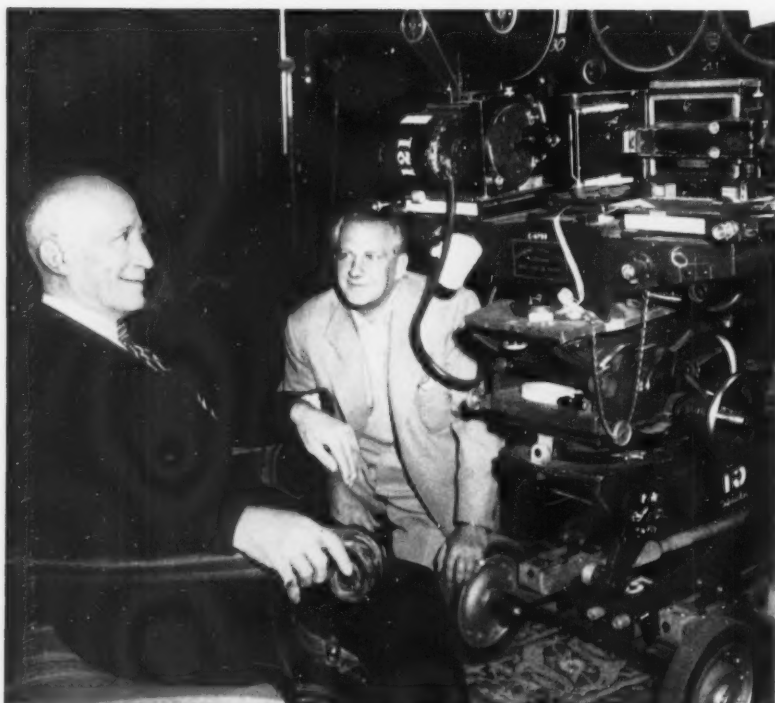
Columbia is shooting now on "Fort Ti," MGM is shooting "Arena."

Paramount has nearly completed shooting on the Pine-Thomas "Sangaree," and has announced "Those Sisters from Seattle," "Red Garters" and "High Voltage."

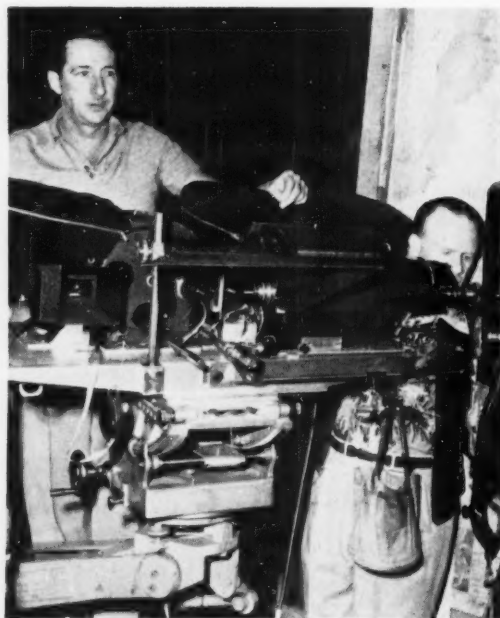
Twentieth Century-Fox is shooting "Inferno" in 3-D and "The Robe" in CinemaScope. Also planned are "The Kid from Left Field" in 3-D and 10 more features in CinemaScope.

Universal is shooting "It Came from Outer Space."

Warner Brothers has nearly completed "House of Wax" and will make "Burning Arrow."



Adolph Zukor sits for a test shot to be used in a 3-D trailer by Paramount. Supervising is Don Hartman, chief of production. The camera is the three-dimension camera developed by Paramount's Farciot Edouard in 1937, for which he won an Academy Award. It is being used to shoot "Sangaree."



The 20th-Fox stereoscopic camera being used for two features at that studio. Like the other true stereoscopic systems it uses two cameras mounted, in this case, at right angles to each other. One shoots straight ahead, the other, called the "idiot" in studio argot, beams into a mirror which refracts the image from in front of the first camera. Not to be confused with 20th-Fox CinemaScope.

# 3-D EQUIPMENT READY NOW, COMPANIES SAY

## "Speedy Conversion" Is Claimed by RCA; Offers 3-D Kit for Exhibitors

The subject of three-dimension equipment, production and projection, dominated the news this week. For the first time since the 3-D fever hit the industry, there were a minimum of additional Hollywood production notes, symptomatic, perhaps, of the fact that producers have now set about to fulfill the schedules announced with such tub-thumping during the last month.

The week's one new production note was made in New York and had to do with a projected Eastmancolor film version of Homer's "Odyssey," to be produced in Italy by Dino De Laurentis and starring Kirk Douglas and Silvana Mangano. The film will go into production this spring and will be distributed by Italian Films Export.

## French Exhibitors Are Not At All Convinced

And, speaking of matters foreign, there was a report from Paris indicating that French exhibitors are not at all convinced that the future of films lies in the way of three dimensions. In an interview Mon. Delafon, general secretary of the Exhibitors Syndicat, told reporters that he expected the cinema, as an industry, to be dead in a few years and to be replaced by a new form of entertainment on the order of theatre TV.

Of more particular interest to the harried U. S. exhibitor was the announcement from Camden, New Jersey, that RCA has ready a packaged "Three-Dimension Kit" which will permit the "speedy conversion" of projection equipment for showing of 3-D motion pictures. National Theatre Supply also let it be known that orders for 5,000-foot 3-D film reels cannot be filled till after March 20.

Included in RCA's single package are two selsyn interlocking motors; a mounting plate which can be attached to two sound-head motor mounting bolts toward the gear-side of the complete projector installation; a silent chain and two sprockets to couple the motor; and special screws for attaching the sprockets to their respective motor shafts.

## RCA Dealers Called Now Ready for Installation

Also provided are upper and lower 5,500-foot magazines and two small blowers to keep the polarized filters in their projection ports cooled. The Camden announcement said that independent RCA theatre supply dealers are now prepared to supply the 3-D kit and to make prompt installations.

The NTS statement was made at a meeting of branch managers in New York.



by the Herald

**THEY WANT THREE-DIMENSION, and they're paying for it. So many of them, in fact, that United Artists' "Bwana Devil" at Loew's State, New York, has broken all one-week records. On Sunday alone, more than 15,000 saw the film during the morning and afternoon, says U.A., and the house four times stopped selling tickets.**

Shortages of magazines and 3-D screens were described as "acute and getting worse." Currently, however, there seems to be no shortages in interlocking devices.

Alfred Starr, president of Theatre Owners of America, last week issued a special bulletin designed to quell exhibitor fears arising from the current lack of uniformity in 3-D projection methods. Reiterating an earlier statement, Mr. Starr said he was convinced that by the end of this year "we shall know what the permanent system is going to be."

Its permanency, he said, will be determined by these two important factors: continued acceptance by the public and approximate cost to the exhibitor for the installation of the necessary equipment.

And, said Mr. Starr, "it is useless to ask manufacturers or distributors at this time to decide on a uniform system. Further, it is not only useless, but it is, in my judgment, to our detriment since the public and

exhibitors will benefit to the greatest degree from competition among the various manufacturers and distributors."

To achieve a standardization of 3-D film production, Hollywood studio heads were scheduled to get together this week, according to a report from the Coast. Existing processes were to be studied and completed and partially-completed product were to be reviewed from the standpoint of quality.

The subject of 3-D color motion pictures was responsible for an unprecedented attendance of some 800 persons at the second meeting of the year of the Pacific Coast Section of the Society of Motion Picture and Television Engineers at Republic.

At his New York press conference announcing plans for "The Odyssey," Mr. De Laurentis said the film would be made in both 2- and 3-D, with the equipment for the latter being furnished by the Richardson Camera Company of Hollywood. As in all other three dimension processes—as opposed to wide-screen processes—this system requires the use of the polarized glasses.

Another new and true 3-D process was scheduled to be placed on the market this week by the Dunningcolor Corporation of Hollywood. The process utilizes a single camera exposing two film strips and, of course, requires the use of polarized glass.

A hint that there may be dazzling innovations in the dimension field still to come was contained in a report made this week by Eric Johnston, president of the Motion Picture Association of America, on his return to New York from a trip to the Coast.

## NAME'S THE SAME

A wide film (65mm) system of panoramic motion pictures involving a special wide screen was developed by George K. Spoor in the late 1920s. The first theatrical short subject made with the system was a scenic of Niagara Falls. Reviewed in *Motion Picture News* December 30, 1930, it was called "impressive." The system was called "natural vision."

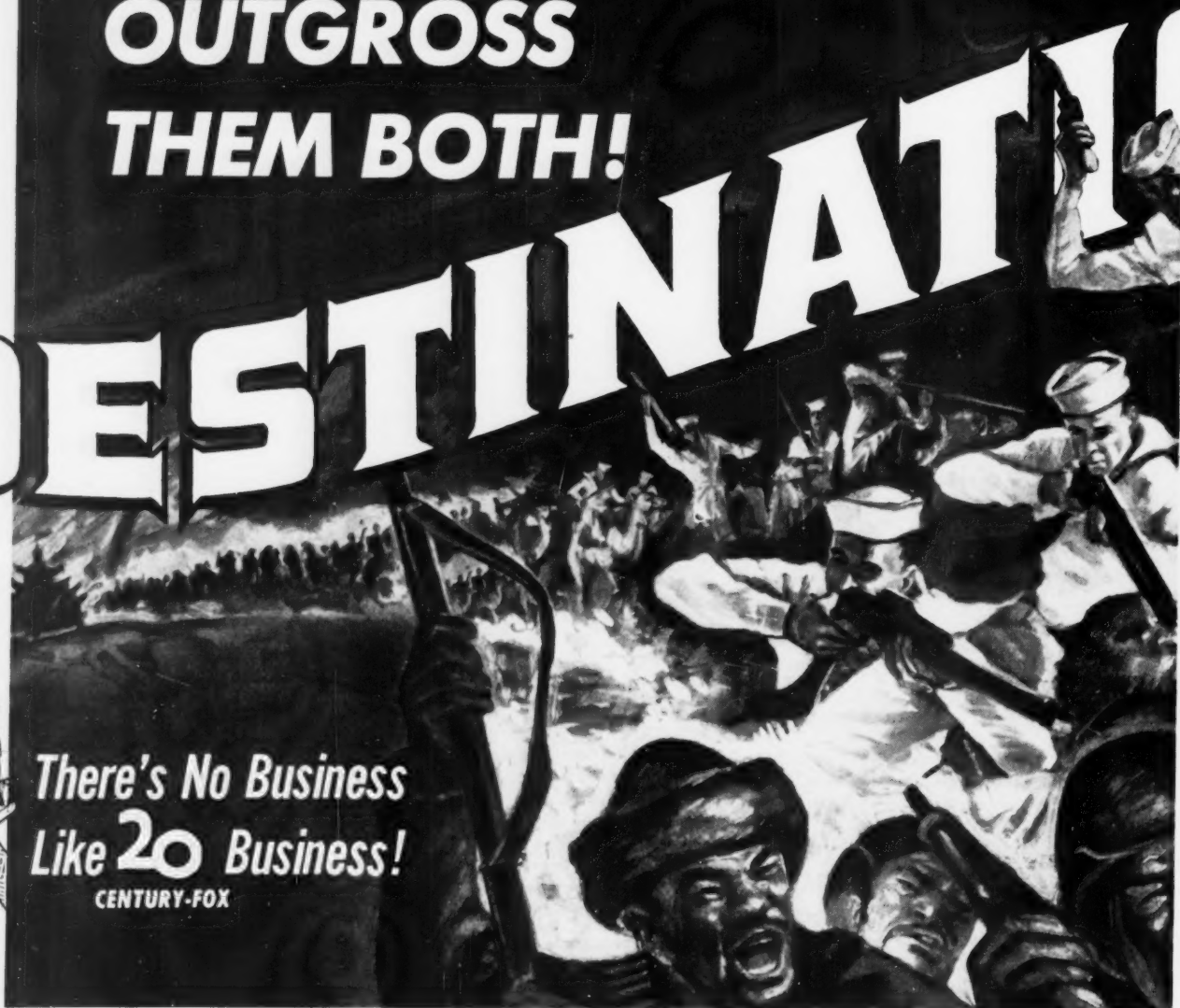


**NEXT BIG ONE AT THE Z  
IS ANOTHER BIG ONE FR  
AS BIG AS "THE FROGMEN"  
AS BIG AS "HALLS OF MO  
AND DESTINED TO  
OUTGROSS  
THEM BOTH!**

# DESTINATION

*There's No Business  
Like **20** Business!*

CENTURY-FOX



**Rivoli, N.Y.**

**OM 20<sup>th</sup>!**

**""!  
NTEZUMA""!**



**Watch for big  
TV send-off  
Sunday, March 8th  
On Ed Sullivan's  
"Toast of the Town"!**

# ON G O B I

TECHNICOLOR

starring

**RICHARD**

**WIDMARK**

**DON**

**TAYLOR**

Produced by **STANLEY RUBIN**

Directed by **ROBERT WISE**

Screen Play by **EVERETT FREEMAN**



## Allied Slams Arbitration Talk Door

A lid has been clamped by Allied States Association on all further discussions of its stand on arbitration, at least until the board of directors authorizes such action. Wilbur Snaper, Allied president, in a press statement last week, said that no time or place had been set for the proposed meeting between the Theatre Owners of America and Allied on industry problems.

Mr. Snaper said he was making the statement which he believed to be necessary to clarify any misunderstanding in view of numerous inquiries. His statement on the situation follows:

"There is no intent on the part of Allied to vary one degree from its present position as to arbitration and each day gives reason to strengthen that position. Mr. Alfred Starr, President of TOA, called me and suggested that an informal get-together of members of Allied and TOA might prove to be of benefit to exhibitors and a general discussion of industry problems might take place. I agreed to put his suggestion before our board which alone has the authority to authorize participation in such a meeting and advise him of its decision. It was further suggested that perhaps some other exhibitor leaders might be invited. No definite time or place for such a meeting has been set as of this moment. The program outlined at the National Allied meeting in Chicago in November and further emphasized at the New Orleans board meeting will continue to guide all Allied efforts to make it possible for exhibitors to remain in business. As to arbitration, nothing further can be said or done by Allied."

Meanwhile, in Kansas City last week the board of directors of Kansas-Missouri Theatre Association adopted resolutions endorsing the principles of arbitration as put forth by TOA and hopes were expressed that a plan might become effective for making arbitration available generally to the industry in the not too distant future.

### Pre-Release Run Set For "Kettle" Film

A series of 50 pre-release engagements in the Schine circuit is planned for Universal-International's "Ma and Pa Kettle on Vacation." The film will start its run at the Strand theatre in Cumberland and the Wicomico theatre in Salisbury, both in Maryland, March 6. The handling of this pre-release world premiere stems from similar successful promotion of last year's "Kettle" product. The latest in the series is scheduled for general release in April as part of U-I's current "Charles J. Feldman Silver Anniversary Drive." The 50 Schine theatres participating in the pre-release run are in New York, Ohio, Maryland, Kentucky and Delaware.

### E. Pa. Allied Meeting Hears 3-D Problems

PHILADELPHIA: Two hundred exhibitors from six states representing some 500 theatres gathered Tuesday at the Allied Theatre Owners of Eastern Pennsylvania convention, the first multi-state exhibitor parley to tackle the problems presented by the 3-D boom. Representatives from both stereoscopic and panoramic systems spoke at the meetings.

The convention also saw the reelection of the unit's 15 directors and the following officers: Sidney Samuelson, president, general manager, and national director; Ben Fertel, treasurer; E. B. Gregory, secretary, and Jack Greenberg, finance committee chairman. Also named to the finance committee were Gregory Fertel, Al Davis, Martin Ellis, and Harold Cohen.

Among those making presentations were 20th Century-Fox's general sales manager William C. Gehring, for CinemaScope; Harold Legrande and Knox Haddow for Paramount's Paravision, as well as technicians from RCA, Altec and National Theatre Supply.

## Select Tax Bill to Back

Having a choice of 26 bills designed to eliminate or alleviate the Federal admissions tax, the men who have been running the industry's elimination campaign have settled upon H. R. 157, introduced January 3 by Representative Noah M. Mason, Illinois.

This bill asks immediate tax elimination for theatres whose principal business is motion pictures. Industry lawyers have studied and approved it. Another factor is that Mr. Mason is a Republican high in the House Ways and Means Committee.

The selection of H. R. 157 as the bill the industry should support was by Pat McGee and Colonel H. A. Cole, co-chairmen of the National Tax Repeal Committee of the Council of Motion Picture Organizations.

### M. A. Schlesinger, Film Pioneer, Dies in New York

M. A. Schlesinger, 70, industry pioneer whose amusement enterprises dominated South Africa, died in New York Monday after a long illness.

Mr. Schlesinger and his brother, the late John Schlesinger, operated theatre, radio station, newspaper and numerous other enterprises in South Africa under the name of International Varieties and Theatrical Agency. John conducted the business in Johannesburg while M. A. was in New York.

In the early days of talking pictures, the Schlesingers headed General Talking Pictures Corp., which marketed DeForest Phonophone. Survivors also include his widow, Betty, and two sisters, Mrs. Esther Greenwald and Elizabeth Stark.

## Myers Hits Sales Policy At Oklahoma

OKLAHOMA CITY: Abram F. Myers, Allied general counsel, Tuesday attacked anew the practice of pre-releasing pictures at advanced admission prices and what he termed "flagrant violations" of the consent decree by distributors.

Speaking at the first annual convention of the Allied Theatre Owners of Oklahoma, Mr. Myers said: "If ever there was a time when it was necessary that the greatest possible number of people see the best pictures while they are still benefiting from word-of-mouth advertising, it is now. How are the people going to regain the movie-going habit if the best pictures are withheld from them or made available only in large cities at advanced admission prices?"

The Allied general counsel was critical of the allocation of equipment for three-dimensional and panoramic screen exhibitions, pointing out that 20th Century-Fox "says it won't attempt to supply equipment for CinemaScope in towns of less than 100,000 population for a long, long time. Long enough for theatres in the smaller towns to die a lingering death."

Turning to arbitration Mr. Myers said that Allied worked for an all-inclusive arbitration system that would prove an acceptable substitute for litigation.

### Pimstein Resigns as Attorney for RKO

Harry M. Pimstein, attorney for RKO 26 years and vice-president of RKO Radio Pictures, Inc., since October, 1952, resigned Wednesday. One of RKO's oldest employees in point of service, he started with B. F. Keith Corporation in the days of the late E. F. Albee and Maurice Goodman and in 1928 assisted in the merger of the Keith, Albee and Orpheum vaudeville circuits and in the formation shortly after of Radio-Keith-Orpheum Corporation. Until 1939 Mr. Pimstein handled matters affecting RKO Theatres. Thereafter until assuming the post of vice-president he specialized in anti-trust litigation.

### Introduce Drive-In Bill

The Wyoming state legislature will have to vote on a bill, recently introduced, which would bar Drive-In theatres if they are built within one mile of any incorporated city or town. According to Jack Bryson, legislative representative of the Motion Picture Association of America, this is the first bill of its type introduced in this country.

### "Peter Pan" Brochure

The Walt Disney organization has prepared a special brochure outlining suggestions for teachers in connection with "The Peter Pan Story," a 16mm color by Technicolor film made primarily for use in schools.



**MARCH 5th**

## "CODE TWO"

ALBANY—3/5—2 P.M.  
20th-Fox Screen Room  
1052 Broadway  
ATLANTA—3/5—2 P.M.  
20th-Fox Screen Room  
197 Walton St., N.W.  
BOSTON—3/5—2 P.M.  
M-G-M Screen Room  
46 Church Street  
BUFFALO—3/5—2 P.M.  
20th-Fox Screen Room  
290 Franklin Street  
CHARLOTTE—3/5—1:30 P.M.  
20th-Fox Screen Room  
308 S. Church Street  
CHICAGO—3/5—1:30 P.M.  
Warner Screen Room  
1307 S. Wabash Avenue  
CINCINNATI—3/5—8 P.M.  
RKO Palace Bldg. Screen Room  
16 East Sixth Street  
CLEVELAND—3/5—1 P.M.  
20th-Fox Screen Room  
2219 Payne Avenue  
DALLAS—3/5—10:30 A.M.  
20th-Fox Screen Room  
1803 Wood Street  
DENVER—3/5—2 P.M.  
Paramount Screen Room  
2100 Stout Street  
DES MOINES—3/5—1 P.M.  
20th-Fox Screen Room  
1300 High Street  
DETROIT—3/5—1:30 P.M.  
Max Blumenthal's Sc. Rm.  
2311 Cass Avenue  
INDIANAPOLIS—3/5—1 P.M.  
20th-Fox Screen Room  
236 North Illinois Street  
JACKSONVILLE—3/5—2 P.M.  
Florida State Screen Room  
128 East Forsyth Street  
KANSAS CITY—3/5—1:30 P.M.  
Paramount Screen Room  
1802 Wyandotte Street  
LOS ANGELES—3/5—2 P.M.  
United Artists' Screen Room  
1851 South Westmoreland  
MEMPHIS—3/5—12 Noon  
20th-Fox Screen Room  
151 Vance Avenue  
MILWAUKEE—3/5—1:30 P.M.  
Warner Screen Room  
212 West Wisconsin Avenue  
MINNEAPOLIS—3/5—2 P.M.  
20th-Fox Screen Room  
1015 Currie Avenue  
NEW HAVEN—3/5—2 P.M.  
20th-Fox Screen Room  
40 Whiting Street  
NEW ORLEANS—3/5—1:30 P.M.  
20th-Fox Screen Room  
200 South Liberty Street  
NEW YORK—N.J.—3/5—2:30 P.M.  
M-G-M Screen Room  
630 Ninth Avenue  
OKLAHOMA CITY—3/5—1 P.M.  
20th-Fox Screen Room  
10 North Lee Street  
OMAHA—3/5—1 P.M.  
20th-Fox Screen Room  
1502 Davenport Street  
PHILADELPHIA—3/5—2 P.M.  
M-G-M Screen Room  
1233 Summer Street  
PITTSBURGH—3/5—2 P.M.  
M-G-M Screen Room  
1623 Boulevard of Allies  
PORTLAND—3/5—2 P.M.  
B. F. Shearer Screen Room  
1947 N. W. Kearney Street  
ST. LOUIS—3/5—1 P.M.  
S'Renco Art Theatre  
3143 Olive Street  
SALT LAKE CITY—3/5—1 P.M.  
20th-Fox Screen Room  
216 East First Street, South  
SAN FRANCISCO—3/5—1:30 P.M.  
20th-Fox Screen Room  
245 Hyde Street  
SEATTLE—3/5—1 P.M.  
Jewel Box Preview Theatre  
2318 Second Avenue  
WASHINGTON—3/5—2 P.M.  
RKO Screen Room  
932 New Jersey Avenue, N.W.

# M-G-M TRADE SHOWS!

# 2 EXCITING

# ACTION

# DRAMAS!



## "CODE TWO"

The fastest action drama on two wheels. The "first-time-told" story of the Los Angeles Motorcycle Police. You follow them on a crime chase of black market racketeers that's absolutely breath-taking. There's romance, too. Keep your eye on Elaine Stewart!

— ★ —  
M-G-M presents "CODE TWO" • Ralph Meeker • Sally Forrest • Keenan Wynn • Robert Horton • James Craig • Written for the Screen by Marcel Klaber • Directed by Fred M. Wilcox • Produced by William Grady, Jr.



## "CRY OF THE HUNTED"

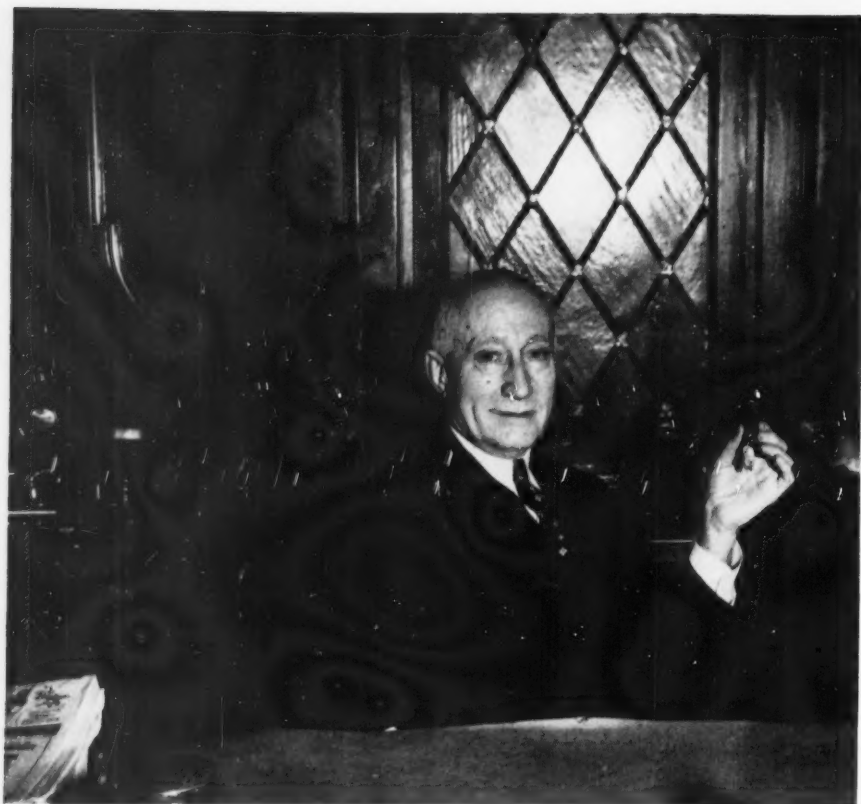
Action drama that takes you into the hellish bayous of Louisiana. The struggle of two men—the hunter and the hunted—who vowed to return to their women. The clash with the elements in a crocodile-infested swamp. Watch the girls go for new star Vittorio Gassman!

— ★ —  
M-G-M presents "CRY OF THE HUNTED" starring Vittorio Gassman Barry Sullivan • Polly Bergen • Screen Play by Jack Leonard • Story by Jack Leonard and Marion Wolfe • Directed by Joseph H. Lewis  
Produced by William Grady, Jr.

**MARCH 9th**

## "CRY OF THE HUNTED"

ALBANY—3/9—2 P.M.  
20th-Fox Screen Room  
1052 Broadway  
ATLANTA—3/9—2 P.M.  
20th-Fox Screen Room  
197 Walton St., N.W.  
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RKO Screen Room  
932 New Jersey Avenue, N.W.



Adolph Zukor, elder statesman of the industry, at his desk in the Paramount home office, New York, in Mr. Zukor's own Paramount Building, in which he takes no little pride.

## ADOLPH ZUKOR'S HALF A CENTURY

by TERRY RAMSAYE

**A**DOLPH ZUKOR comes now to stand before us laurelled with honors as a personification of the American Way, achieved in his fifty years of the motion picture, the great American contribution to the Twentieth Century. This is the time of his special recognition as the single personal force most effective in the rise of the screen institution to world-wide service to the wishful hearts of all people, cap-stone over the arts of expression.

Just fifty years ago now Mr. Zukor ventured, not too willingly, into a tiny lowly niche in the amusement world of New York. He was on a personal errand of salvage of a little loan he had made to an unsuccessful friend who had apparently sunk it in a penny arcade venture. That arcade included peep-show movies. So a career was something that happened to Mr. Zukor. He had surely no designs of empire then. A man at a place, at a time, the origin of all great careers in all history.

Mr. Zukor was just past his thirtieth year, coming from a modestly successful experience as a furrier in Chicago. Only a few

years before he had arrived, a boy immigrant from Hungary, dropped into the maelstrom of New York to fight and work his way up as best he might in a new land. Some of that fighting, too, was literal, when in the years of his novitiate he appeared as a flyweight contender in the prize ring. That perhaps has had somewhat to do with the air of firm vigor and calculated assurance with which he has ever after faced an increasingly complex world. He stands so yet today in his eighty-first year.

The peep show pictures of that arcade were the link of destiny alike for the art of the screen to come and for the career of Mr. Zukor. He set forth into varying adventures with the rising screen, including the curious Hale's Tours device presenting a simulated scenic train ride and the early store shows that are known to history as the nickelodeons. He was variously in many ventures with many associates, among them Marcus Loew and William A. Brady. But a certain determined independence marked the Zukor pattern. He had to go his own way.

It was his destiny to become, as he

stands today, one of the five men who, single handedly and with daring based on conviction, have most creatively influenced the rise of the motion picture. They are, in the order of their appearance: Edison, who gave us the basic instrument; George Eastman, contributor of the plastic vehicle, the film, which empowered it and for years contained most of the genuine scientific integrity of the screen; Jeremiah J. Kennedy, consulting industrial engineer who gave the mad medley of chaotic business its first discipline and saw it as an industry; D. W. Griffith, who saw an art form and helped so mightily to make it one; Adolph Zukor, remarkable dreamer of grandeurs, filled with dramatic sentiment but ruled by unyielding relentless practicalities of executive decision, the man who has seen the farthest the first.

It has been most fortunate indeed that it was for so many years true that what was best for Adolph Zukor was also good for the industry. He had to build it up so he could have it to stand on.

Through the years of his ascendancy, those first three decades of the century, Mr. Zukor had the fortune to be always right about just one thing, the onward destiny of the motion picture. As the tide of that era of rapidly expansive growth of the nation swept in, with many a tossing swirl and ebb and eddy, he managed to stay poised riding the expanding motion picture with his surf board on the crest of the advancing wave.

At a passing glance in the street he was a determined preoccupied little fellow, inconspicuous in his five feet, five, just somebody going somewhere. At casual contact, if any contact with him could be really casual, he had a quiet, reserved quality that was sometimes mistaken for meekness. But when he sat at the directors' table he usually proved the tallest man in the room.

In the main Adolph Zukor's storms have been all inside concealed by a facade of imperturbability. His battles were fought alone. For long it was his habit in the many embattled years of his rise to walk alone through the night thinking it out. There were times when he traversed the streets from 125th to the Battery from midnight to the dawn.

Back yonder in the early years of the feature era, I chanced to have connections with a syndicate which offered Mr. Zukor \$1,000,000 on the barrel head in cash for his total interest in his Famous Players. He went for a walk, and then said "No." A decade later I had occasion to ask him why? Pondering a moment he said: "A million was a lot of money then, more than I had ever expected to have, more than I needed, in those days, for my future and my family. But what was I going to do if I sold? Run a shoe store?"

If he had, it would have been a certainty

the shoe store would have been a great success, too, in view of what Mr. Zukor knew about heels.

Anyway, he said: "I decided to stay and play out the hand. I was sitting with an ace." That ace was Mary Pickford, around whom Mr. Zukor had the skill and luck to build an empire. He filled his hand to a royal flush, holding for a time about 85 per cent of the top box office talent of the world.

Of all the great talent of the day, Mr. Zukor was among all the entrepreneurs the only one not interested in Charles Chaplin. He alone was not in competition when John R. Freuler who acquired Chaplin as the premier box office star of the day for the shocking salary of \$670,000. Years after, I was told why—"He doesn't think Chaplin is funny." The real reason, never analyzed, was that Chaplin's message was the triumph of the boob, against the background of the underdog. Mr. Zukor was not looking in that direction.

Commercially Mr. Zukor probably made a mistake on Chaplin. That would matter little in his long perspective. In those creative days he was not afraid of mistakes. Once when an impending crisis arose, Sidney Kent, sales manager extraordinary, dramatically in his fashion cried out: "Why, this can cost us a million dollars!" Mr. Zukor, so the story runs, looked level eyed and answered, "A million? Very well, we can sweat that out," closing the subject. Mr. Zukor appreciated Mr. Kent's large histrionic abilities. Also he meant it about that million.

In truth the Zukor career as the creative business executive was not really of his choosing. He began, you'll be remembering, with his larger career in production, "famous players in famous plays" and his New York studio of Famous Players. Mr. Zukor wanted to make pictures. "I found I had to take over business responsibilities and operations, through no choice of my own," he has said. "It was a necessity."

The official biographies of Mr. Zukor at this Jubilee time are of course as suavely euphemistic as an afternoon speech to a ladies Reading Circle. Some in movieland will be remembering that they have only a smiling reference to the facts. That is perhaps just as well. Now is the time of afterglow. Even in movieland not many of the current generation would be knowing much of or understanding the hectic years of controversy through which the industry fought itself into adjustments and the sometimes ruthless practicalities between ruthless seller and ruthless buyer. They were just "trade practices."

The Zukor campaigns and controversies by which he built position, power and place, not for Adolph Zukor alone but for his industry, too, would be hard to make

## FILM ON ZUKOR TO HIGHLIGHT HIS JUBILEE DINNER MARCH 4

Highlighting the entertainment at the Adolph Zukor Golden Jubilee Dinner, March 4, at the Waldorf-Astoria in New York, will be the first public showing of "The Adolph Zukor Story." This film featurette, produced by A. J. Richard, editor of Paramount News, tells the success story of the immigrant youth who rose to a place of honor in the film industry.

Harry Brandt, chairman of the New York Jubilee Dinner committee, and Robert J. O'Donnell, international chairman of Variety Clubs International's year-long series of nationwide tributes, have announced that top-level members of Federal, State and local government are joining with leaders in American industry to honor Mr. Zukor at the dinner.

Among those who have accepted membership on the Honorary Committee for the dinner are General Lucius D. Clay, former Military Governor of Germany; Hon. Vincent R. Impellitteri, Mayor of New York; U. S. Senator Herbert H. Lehman; U. S. Senator Irving M. Ives; Bernard Gimbel, president of Gimbel Brothers; F. M. Flynn, president of the *New York Daily News*, and Stanton Griffis, industrialist and former United States Ambassador to Poland, Egypt, Spain and Argentina. These men join an already impressive list who will honor the 50th anniversary of the opening of Mr. Zukor's first Penny Arcade.

As guest of honor of the February 18 meeting of the Motion Picture Industry Council, Mr. Zukor told the membership that all persons responsible for selecting

subjects and making pictures should better acquaint themselves with audience tastes. He suggested industry leaders acquire this knowledge by visiting theatres in all sections of the country, in all sizes of cities and towns.

Mr. Zukor pointed out many instances showing that the preview-room judgment is seldom a dependable guide to public demand. The Paramount board chairman said the "next most important thing to making good pictures is good advertising," and advised that advertising techniques should be studied as closely as production. In this manner, Mr. Zukor pointed out the industry can keep public interest.

Long-time associates of "Mr. Motion Pictures," Russell Holman, Eastern production head of Paramount Pictures, and Mr. Richard have assembled thousands of feet of negatives of Mr. Zukor both in his personal family life and throughout his business career for the production of "The Adolph Zukor Story."

United States Representatives, New York City Councilmen and judges have also accepted membership on the Honorary Committee. The New York State members of the House of Representatives who will take part in the celebration are Congressmen Emanuel Celler, Isidore Dollinger, Francis E. Dorn, Sidney A. Fine, Paul A. Fino, Louis B. Heller, Lester Holtzman, Eugene J. Keogh, Arthur G. Klein, Abraham J. Multer, Adam Clayton Powell, John H. Ray, John J. Rooney, Jacob K. Javitz and Edna F. Kelly.

understandable to much of today's audience. There are those, of course, who can yet remember, with some whimsy, the Zukor issues, wars and campaigns pertaining to such as W. W. Hodkinson and the control of Paramount, the distributor; or the bitter issues with Lewis J. Selznick, who got in the way with his star series invasions of the Famous Players-Lasky selling plans.

I can remember well the day when I visited "L.J." sick abed at the Astor. "Adolph was up to see me yesterday. Wanted to see if there was any danger I'd get well. Offered me \$5,000 a week to go to China and stay there."

It would have been a sound deal, in all directions, including the Chinese.

In those days no one was ever quite so wrong in this industry as he who differed with Mr. Zukor. He knew what to do with authority. His judgments and decisions colored motion picture patterns overseas. He was the industry's first student of the international pattern of the motion picture, and probably the last one who has known it so well.

High among the prides of Mr. Zukor is

the obtruding physical fact of the lofty Paramount Building rising over the Times Square area. There it stands in steel and stone, indisputable evidence of the greatness that was Famous Players-Lasky, Paramount, Paramount Public and many the corporate bangle on the chains between. It was built in the days of his high command of his empire. Somewhere its walls include a panel which holds literal touchstones with the glories of the past—chips of stone from the Taj Mahal, the Pyramid of Cheops, a bit of marble from the Parthenon, a chip from the Colosseum, another from the Great Wall of China, and like as not a splinter off Plymouth Rock, together with many another memento with the triumphs, glories and successes of the past. Mr. Zukor likes to regard that lofty needle into the midtown skyline and remark upon what it has done for the status of the region. Always a-building.

Some day no doubt a young man with a geologist's hammer will be coming along to collect from a mouldering cornerstone a fragment from the Pyramid of Adolph the First.



## **SAG Pact on Commercials For TV Set**

The Screen Actors Guild has approved a contract for television commercials, and have ended their strike. The Screen Actors Guild board announced late last week it liked the new proposed contract, and would ask the membership to ratify it immediately.

The contract has been approved by members of the Film Producers Association, New York, and national advertising agencies, which have agreed to sign letters of adherence. Others to sign are the Alliance of Television Producers, Hollywood, and other producers in Hollywood, Chicago and Detroit.

The New York SAG membership meeting was to be Friday, at the Astor Hotel; the one in Hollywood is on Sunday, at the El Capitan theatre.

The contract provides minimum "production payments"; and minimum "use payments," classified according to number of cities using; and payments varying according to time schedules and whether spot or regular commercial.

## **Washington Celebrities At "Andersen" Opening**

A celebrity-packed audience that included Government officials, foreign diplomats, high ranking military officers and leading society figures witnessed last week's premiere of RKO's "Hans Christian Andersen" at the Metropolitan theatre in Washington. Television cameras covered the scene and Jinx Falkenburg interviewed guests in the lobby, and later served as mistress of ceremonies in stage activities during which she interviewed Danny Kaye by telephone from the Palace theatre in New York. The American Newspaper Women's Club sponsored the opening.

## **Disney Launches New Featurette Series**

Walt Disney has launched the opening of a new featurette series in color by Technicolor with the release of "The Alaskan Eskimo." The new series, titled "People and Places," started its first engagement at Loew's State theatre in New York with Arch Oboler's three-dimensional "Bwana Devil."

## **Salesmen Declare Loyalty**

Members of the Colosseum of Motion Picture Salesmen of America this week were signing affidavits attesting their membership, their lack of affiliation with the Communist party, and their lack of affiliation in any organization advocating governmental overthrow. The affidavit suggestion, favored by the membership, came from William Tomlinson of the San Francisco Lodge.

## **IMPPA Names Three New Committees**

Three new committees were named at last week's meeting of the Independent Motion Picture Producers Association held at the Allied Artists studio in Hollywood. Steve Brody, association president, announced the appointment of Walter Mirisch, Lindsley Parsons, Robert Lippert, Ed Finney and Sam Katzman to the permanent charities committee. Named to the Motion Picture Industrial Council committee were Messrs. Brody, Lippert, Parsons and Jack Broder. The new labor relations committee will be composed of Jan Grippo, Eugen Arnstein, Vincent M. Fennelly, Mr. Mirisch and Mr. Parsons.

## **LeRoy Says Patron Poll Is Advisable**

Mervyn Le Roy believes the people who will tell the motion picture industry—and the world—what is "best" in Hollywood, whether talent, pictures, or processes, are the paying customers. Mr. LeRoy, veteran producer, feels Hollywood should support an annual "Oscar" poll in cooperation with exhibitors.

To a reporter last week, he pointed at the Fox Intermountain circuit pollings of its patrons on "best" pictures, and "best" stars; cited the fact that 50,000 customers gave their opinions willingly, and that this was an excellent piece of good will and promotion, and predicted other circuits would do the same. The Fox Intermountain poll had "The Greatest Show on Earth" chosen as top picture, and John Wayne and Susan Hayward heading lengthy star listings. It was conducted in seven states.

Mr. LeRoy also commented that "many exhibitors have pointed out that Hollywood's Oscar selections are not those of the public—in fact, some showmen flatly maintain that Oscar winning pictures do uniformly mediocre business." He added that in a public vote, sheer entertainment would probably be the criterion, and the private, personal and esthetic preferences of Hollywood would disappear as determinants.

## **RKO Conducts Sales Meeting in Chicago**

Charles Boasberg, general manager, and Walter Branson, assistant general sales manager, head a group of RKO Radio home office executives currently conducting a series of Chicago meetings with the field sales force in preparation for the company's forthcoming "25th Anniversary Drive," March 6-June 25. This is the fourth of the coast-to-coast sales discussions. Also present from the home office for the meetings are Sidney Kramer, short subjects sales manager, and Harry Gittleson, Mr. Branson's assistant.

## **Metro Plans 17 Films in Four Months**

With "Sombbrero" scheduled as MGM's Easter attraction, Charles M. Reagan, general sales manager, announced last weekend that the company has 17 features ready for general release in February, March, April and May.

"The Naked Spur," which heads the February list of releases, was opened in Denver during the early part of this month. Several of the stars, the director and producer of the outdoor drama appeared in Denver for the opening of the color by Technicolor production. Also on the February schedule are "Rogue's March," and the general release of "Ivanhoe" and "Jeopardy."

"Battle Circus" heads the list of March entrants which include "Confidentially Connie," "The Girl Who Had Everything," and the Technicolor musical, "I Love Melvin."

For April there will be four pictures with "Sombbrero" followed by the color by Technicolor musical "Small Town Girl," "See How They Run" and "Code Two."

"Never Let Me Go" heads five pictures set for May. The others set for release during this month are "Cry of the Hunted," "Fast Company," "Dream Wife," and "Arena," MGM's first three-dimensional film in their Metrovision process.

## **Balaban Named Honorary Chairman for Drive**

Barney Balaban, president of Paramount Pictures and president and co-founder of Balaban & Katz, will serve as honorary chairman of the 1953 Joint Defense Appeal campaign. Mr. Balaban has been active in the Joint Defense Appeal and the Anti-Defamation League of B'nai B'rith for many years. He was an honorary chairman in the JDA 1952 campaign and is an honorary vice-chairman of the Anti-Defamation League.

## **National Drive-Ins Set 3-D Convention**

Officials of the National Drive-In Theatres Convention have announced that their meeting March 24-26 at the Schroeder Hotel, Milwaukee, Wisc., will be a three-dimensional event. Caught in the current 3-D tide, the drive-in owners are planning a "Three-Dimension business session," "Three-Dimension equipment trade show" and "Three-Dimension entertainment."

## **Rest Bronx Trust Case**

Both the plaintiffs and the defendants rested their cases in the anti-trust suit brought by J. J. Theatres and Luxor Group, Inc., of the Bronx, N. Y., against 20th Century-Fox, Warner Brothers, RKO Radio, Universal and Skouras Theatres in Federal Court in New York.



*Paramount Pictures Corporation  
and its personnel  
join in affectionate felicitations to  
**ADOLPH ZUKOR**  
on the happy occasion of*

**THE ADOLPH ZUKOR GOLDEN JUBILEE, 1903-1953**

**—celebrating fifty years of service to the motion picture**

**And Paramount extends thanks to  
Variety Clubs International for its sponsorship of this  
Industrywide tribute to Paramount's beloved founder.**

# BRITAIN PROBES "QUOTA" FILMS

## Trade Board Disapproval of 2 "Made in England" Worries Trade Leaders

by PETER BURNUP

LONDON: The outcome of the "Monsoon" case celebre has set many promoters and producers scurrying to their lawyers. Their concern has been increased by the announcement that the Board of Trade has refused a Quota certificate to another putatively "British" picture, "Decameron Nights."

The "Monsoon" case resulted in a High Court judgment delivered by Mr. Justice Vaisey against F. G. (Films) Ltd. The latter had sought a declaration that they were the makers of "Monsoon" within the meaning of the Quota Acts and that throughout the time the film was being made the company was British within the meaning of those acts.

### Had Refused Registration

The Board of Trade had refused to register "Monsoon" as a British film on the ground that it was not made by the company.

The board, said the judge, admitted that the applicants were a British company and having a majority of its directors British subjects. The directors were Forrest Judd, American citizen, and Edwin Arthur Davis and Marjorie Sutherland, both British subjects. It also was admitted that—as is necessary to conform with the Quota regulations—the studio used in making the film was within Her Majesty's Dominions—namely, in India.

The sole question, therefore, the judge went on, was whether the applicants were the makers of the film. The applicants had a capital of £100, divided into 100 shares of £1 each, 90 of which were held by Mr. Judd and the remaining 10 by Mr. Davis. The third director had no shareholding and the judge understood that the company, apart from its registered office, had no place of business and employed no staff.

### Said Contrary to Facts

It seemed to the judge to be contrary not only to all sense and reason but to the proved and admitted facts of the case to say that this insignificant company undertook, in any real sense of that word, the arrangements for the making of the film. He thought that its participation in any such undertaking was so small as to be practically negligible and that it acted, in so far as it acted at all in the matter, merely as the nominee of and agent for an American company called Film Group Incorporated, which seemed (among other things) to have financed the making of the film to the ex-

## BRITISH REPORT RISE IN TOTAL ADMISSION

LONDON: The Board of Trade Journal reported this week that the number of admissions here in the quarter ended September 27, 1952 rose to 335,215 from 326,447 in the previous quarter. The 2.7 per cent increase was described as an "apparently normal seasonal increase" and, it was pointed out, the total still was below comparable figures for 1951 and 1950. In the same quarter period, gross box office takings rose from £27,208,000 to £27,986,000, a rise of 2.9 per cent. This increase, said the Journal, reflected primarily higher admission prices caused by the increase in entertainment tax rates.

tent of at least £80,000 under the auspices and direction of Mr. Judd, who happened to be its president.

The suggestion that that American company and Mr. Judd were merely agents for the applicants was to the judge's mind inconsistent and contradicted by the evidence, and was a mere travesty of the facts as he understood and held them to be.

In lieu of the declarations for which the applicants asked, the judge declared that the applicants were not the makers of the film "Monsoon" and that the film was not a British film within the meaning of the Quota Acts.

The applicants must pay the Board of Trade's costs.

### No "Decameron" Explanation

Officials won't disclose the reason for their refusal of the Quota cachet for "Decameron Nights," but it is understood to be in line with the "Monsoon" case.

Arrangements for the Decameron film were ostensibly made by a specially incorporated British company, Film Locations, Ltd., of which Mike Frankovich, the film's producer, is one of three directors, the others being British subjects. The film was shot on location in Spain, completed at Elstree studio and reportedly was largely financed with frozen Spanish money belonging to an American oil company.

Admittedly—albeit privately—officials are relieved at the "Monsoon" decision. They are assured that their interpretation of the Act is a true one. They believe also that the court's decision, from which there is no appeal, will discourage other promoters from coming forward with similar "ingenious" projects.

Extra-mural comment is cautious. A

B.F.P.A. (British Film Producers' Association) spokesman, for example, claimed that he was in some difficulty. Grand National ("Monsoon" distributors) are B.F.P.A. members, he said. Moreover, he had no idea how many other of his members had similar "arrangements" in mind.

For once in a way, George Elvin's A.C.T. (Association of Cinematograph & Allied Technicians) is full of praise of the Government's action. The union has long campaigned for a stop being put to what it calls "foreign" films "masquerading" as British Quota.

▽

C.E.A.'s deputation accompanied by representatives of B.F.P.A., K.R.S. and A.S.F.P. (Association of Specialized Film Producers) duly attended the Treasury and presented its case for entertainment tax remission.

The proposals are estimated on the basis of the Stoy Hayward report to involve £3,700,000.

In support of the claim the deputation's spokesman, C.E.A. president W. J. Speakman, cited:

- Losses in operating the Eady Plan;
- Claims from labour for increased pay;
- Threatened new capital expenditure following the introduction of 3-D films;
- Reduced profits, already experienced, from ice cream sales following the derationing of sweets;
- Growing competition from TV;
- Falling receipts of five per cent from 1951-52 figures;
- Unfair discrimination as between cinemas and other forms of entertainment.

## Set First Dates for 20th-Fox Musical

Eight first dates in March and April have been set by 20th Century-Fox for the musical, "Down Among the Sheltering Palms," in color by Technicolor. The film will open first at the United Artists theatre, Detroit, March 11, with subsequent performances set for the Paramount, Toledo; Radio City, Minneapolis; Capitol, Cincinnati; Opera House, Jamestown, N. Y.; Strand, Manchester, N. H.; Orpheum, Omaha; and Paramount, Des Moines.

## Breen Denies Ban on Kramer's "The Wild One"

HOLLYWOOD: Joseph I. Breen, vice-president of the Motion Picture Producers Association, has denied a story that his organization had banned exhibition of the Stanley Kramer film, for Columbia Pictures, "The Wild One," outside of the United States. Mr. Breen said, "The Johnston Office has neither the authority nor the inclination to be concerned about the distribution of motion pictures anywhere."

## Sells Circuit Interest

SEATTLE: E. L. Walton has announced the sale of his partnership interest in Favorite Theatres, Inc., to J. J. Rosenfield, controlling partner in the circuit.



# Hope and Rooney, Paramount's Big New Team, are Big News for Easter!

Bob and Mickey are linked  
up for laughs—as the  
M. P.'s who mean  
**MORE PROFITS!**

"May well be Paramount  
has hit on a combination  
for future vehicles."  
—*M. P. Daily*

"Most entertaining  
Hope picture in the last  
several years."  
—*M. P. Herald*

"Rooney's role his  
best!" —*Variety*

**BIG THINGS COMING!**

**3-D SANGAREE**

Soon—Color by Technicolor

**George Stevens' SHANE**

—in July

Color by Technicolor

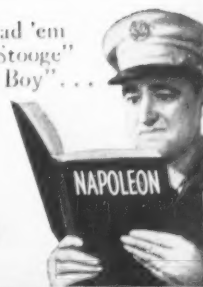
starring  
**BOB HOPE**  
**MICKEY ROONEY**  
**MARILYN MAXWELL**  
co-starring  
**EDDIE MAYEHOFF**

—that guy who had 'em  
howling in "The Stooge"  
and "That's My Boy"...

with

**STANLEY CLEMENTS • JACK DEMPSEY • MARVIN MILLER**

Produced by **HARRY TUGEND** • Directed by **GEORGE MARSHALL** • Story and Screenplay by **HAL KANTER** and **JACK SHER**



## **Suits Aimed At Majors In N.Y. Area**

A barrage of litigation is about to be fired at the major companies by independent exhibition interests in the New York area.

It is understood that Raybond Theatres, operating 15 houses in and around New York, is preparing six anti-trust actions against the distributors. Seven cases are involved, the first of which was filed in Federal District Court in New York last week when the Normandie Amusement Corp., a Raybond unit, entered a \$1,200,000 suit against the major companies.

The Normandie case attacks the Loew's-RKO Theatres product split in neighborhood runs. The plaintiff charges that the distributors suppress and destroy competition by dividing pictures and allocating them only to Loew's and RKO houses on first neighborhood run, thereby "destroying the ability of other exhibitors" to negotiate for licenses. It is claimed that the "huge purchasing power" of the two circuits compels the so-called "Big Eight" to refuse service to the independent operators.

The plaintiff claims that there is "no substantial competition between the Normandie and other theatres operated on first neighborhood run by Loew's and RKO and that the Normandie has been forced to play in accordance with a "fixed design and pattern" as dictated by the defendants. The court is asked to grant an injunction restraining the defendants from refusing first neighborhood runs to the Normandie.

An anti-trust action seeking an injunction to force Loew's to grant day-and-date runs to the Lee theatre, Fort Lee, N. J., with Skouras' Fox in Hackensack has been filed in Federal District Court in New York. The plaintiff claims that when the house opened in 1952, it was assured of the same Hackensack run, but that the distributors have fixed a clearance between the two towns, despite the fact that the clearance was not requested by the Fox.

### **\$3,000,000 Providence Action Names Majors**

**PROVIDENCE:** The Elmwood Amusement Corporation, operator of the Liberty theatre, Providence, under the management of Milton and Edward Bomes, have filed anti-trust action here in U. S. District Court asking \$3,000,000. Defendants are RKO Rhode Island Corp., operator of the Albee theatre and former owner of the Victory, Providence; Loew's State theatre, Ralph E. Snider & Associated Theatres, operators of the Palace, Cranston, R. I.; and the eight major distributors. The complaint charges a conspiracy by the defendant starting prior to 1932 to restrain and monopolize interstate trade by a system of runs, clearances and admission prices in and near Providence.

### **Senators to Resume Industry Probe**

**WASHINGTON:** The Senate Small Business Committee has agreed to accept the recommendation of its staff to hold extensive hearings on industry trade practices beginning in late March or early April. The Committee staff has been conducting an investigation into exhibitor complaints against distributors for the past several months. The Committee estimated that the hearings would take about two weeks and some 80 to 100 witnesses would be heard. Justice Department and Federal Trade Commission officials are among those scheduled to testify before the Senate group. The group will hear distributors and probably some producers after they receive a rounded picture of the crux of exhibitor problems. The tentative hearing schedule calls for putting as many exhibitors on the stand as wish to testify.

### **Amend Jackson Park Decree in Chicago**

**CHICAGO:** The Jackson Park decree, which prohibited Balaban & Katz and other "affiliated" Chicago theatres from showing double features ahead of the Jackson Park, was amended last weekend by Federal Judge Michael L. Igoe of the Chicago District Court. The ruling was in accordance with an opinion handed down by the United States Appeals Court for the Seventh Federal District last December. It does not affect those theatres on the South Side. The amendment also established 10 days' clearance before first subsequent run for pictures playing first Chicago runs of a week or less.

### **Chicago Variety Club Honors Carpentier**

**CHICAGO:** The Variety Club of Illinois here honored Charles F. Carpentier, Moline exhibitor and Illinois Secretary of State, at a testimonial banquet February 18. Master of ceremonies George Murphy introduced the guests, including William G. Stratton, Governor of Illinois, and Albert Crampton, Chief Justice of the Illinois Supreme Court. John J. Jones was installed as chief barker. Other new officers and directors include Nat Nathanson, first assistant chief barker; James Coston, second assistant; Many Gottlieb, dough guy; Manny Smerling, property master, and directors James Donohue, Tom Flannery, Max Rosenberg, Arthur Schoenstadt, Edwin Silverman and Dave Wallerstein.

### **Perfect Settles Trust Suit Against Majors**

Perfect Theatres, Inc., of Greenwich, Conn., have settled a \$1,200,000 trust suit against all the majors except Paramount, it was announced this week at New York District Court. Also named as defendants in the 1949 suit were Skouras Theatres and Metropolitan Playhouses, Inc. Terms of the settlement were not disclosed in the court announcements.

## **Brotherhood Banquet Honors 7**

Seven men who are recognized leaders in communications, the arts, and the sciences were given gold medals of appreciation for their contributions to the ideal of brotherhood, at the annual banquet of the amusement industry division of the National Conference of Christians and Jews, the evening of February 19 at the Hotel Waldorf-Astoria, New York.

The men are Spyros P. Skouras, president of 20th-Fox, the field of motion pictures; Walter D. Fuller, Curtis Publishing Company, magazines; John Golden, the legitimate theatre; William Randolph Hearst, Jr., news services; Jack R. Howard, newspapers; Danny Kaye, the entertainment arts, and David Sarnoff, radio and television.

Features of the evening were speeches by former Vice-President Allen W. Barkley, by Mr. Skouras, and by Sol A. Schwartz, amusement division national chairman and president of RKO Theatres, and a dramatic tableau, "The ABCs of Brotherhood," by Morton Sunshine, and featuring Quentin Reynolds, John Cameron Swayze, Ben Grauer, Danny Kaye, Mel Allen, Bob Consigned and Conrad Nagel.

Approximately 1,200 were present. They were the executive personnel of the film industry in New York.

### **Protest TV Film Sale**

The Theatre Owners Corporation of Cincinnati has protested Republic Pictures' action in selling a large block of pictures to television. They condemned the policy as "biting the hand that feeds them."

### **J. J. Hegman Dies**

J. J. Hegman, 69, owner of the Ritz theatre, Austin, Tex., died February 16 at his home following a long illness. Among other Austin theatres he operated were the Queen, Crescent, Casino and Star.

### **Morris Legendre**

Morris Legendre, Carolina theatre owner, and his wife, were among those killed in the National Air Lines plane crash in the Gulf of Mexico, February 15. Mr. Legendre and his wife were returning to their home in New Orleans.

### **Fred Preston**

Fred Preston, 83, who operated the Highland Park theatre, Highland Park, Mich., until his retirement in 1925, died February 20 after a long illness.

### **Orville L. Wood**

Orville L. Wood, 56, owner and operator of the Roxy and Liberty Drive-In theatres at Coquille, Ore., died of a heart attack February 17.

# TV HARNESSSED TO PULL FILM PROMOTION CART

## *Companies Using Medium In Publicizing Product Through Use of Clips*

by MANDEL HERBSTMAN

A few weeks ago Robert Taylor bowed and bantered before the television cameras on Ed Sullivan's CBS-TV network program, following which clips from his latest MGM picture, "Above and Beyond," were shown.

That appearance signaled the end of MGM's long-standing policy of aloofness from television. Reaction to the venture was enthusiastic. Promptly arrangements to have June Allyson appear on the same network show March 1 were made. And of course, as a reciprocal part of the appearance, clips from her latest film, "Battle Circus," will be flashed to the 51 stations throughout the country that carry the program. And still a third appearance was arranged, for Debbie Reynolds on the March 22 show with clips from "I Love Melvin."

### *Many Permit Stars on TV In Exchange for Clips*

More and more, the companies not only are overcoming their early fear of TV competition but learning how to employ it. With almost all companies it has become standard practice to have stars appear on network shows in exchange for the showing of clips.

A parallel in the changing attitude of the motion picture industry to television can be drawn with its attitude toward radio in the early days. When that new medium was growing to popularity there was talk and fear about it keeping potential customers out of the theatre. Gradually fear gave way to cooperation and mutual growth.

Discussing the initial appearance of Robert Taylor on the TV show, S. F. Seadler, MGM director of advertising, proclaimed it "highly successful." He declared the company intends to continue this policy. Mr. Seadler pointed out that the stars do not entertain on the TV programs but appear only for the purpose of promoting the film.

### *U.A. Frequently Uses Television Device*

United Artists is one of the companies that frequently uses the combination of personal appearance and film clips on TV shows. According to Max Youngstein, vice-president in charge of advertising and publicity, "it is among the best ticket-selling mediums." He added that "when feasible, we will use it every time we legally can." The term "legally can," was explained by the fact that some actors have contracts prohibiting them from appearing on TV.

### **LEO'S A-ROARING—WIRED FOR TV SOUND**

Leo the Lion soon will do some lusty roaring on Ed Sullivan's CBS-TV network show. According to Dan Terrell, manager of publicity and exploitation, arrangements have been made to show clips from five or six MGM pictures, in addition to three already slated, on the TV program. Under the arrangement, Mr. Sullivan will choose the picture from which the clips will be shown, and MGM will provide a Hollywood star to appear on the program.

Among the films promoted was "High Noon," with an appearance of Gary Cooper on the Sullivan show along with the clips from the film. "Moulin Rouge," was promoted on the Dave Garraway network show with French actress Collette Marchand making the personal appearance. Similarly "Breaking Through the Sound Barrier" clips appeared on a Nancy Craig WJZ-TV show as well as others.

According to Al Tamarin UA's assistant national director of advertising and publicity, the company is making special efforts to have Hollywood producers create film clips for television exploitation.

RKO Radio shows an enterprising imagination in using the TV medium. A few weeks back the popular CBS-TV show "Omnibus" featured a special film on its network program showing how Walt Disney's "Peter Pan" was made. Samuel Goldwyn made a personal appearance on the Ed Sullivan show accompanied by clips of "Hans Christian Andersen." A clip of the same picture also was used by Eddie Cantor in his network show. Last week Paul Douglas appeared on the Nancy Craig TV show with clips from "Never Wave at a Wac."

### *U-I Has Clips Ready For Any TV Network*

Universal-International will make a clip available to any network where possible. Clips of "Mississippi Gambler" were shown on the Sullivan Show, while actress Piper Laurie smiled into the television cameras from the audience. A five-minute feature from "Bend of the River" was distributed free and shown over 61 stations. A special film was made of the press junket to Alaska for "A World in His Arms" and the film was televised over 60 stations.

Paramount enjoys an energetic use of the medium. Among the programs it has used for clips and appearances are the Sullivan

show, the Dave Garraway show, and Bill Leonard's show. Among several pictures from which clips were shown are "The Stooge" and "Come Back Little Sheba."

Columbia also has a background of many films promoted over television. Linda Christian appeared over a network program along with clips of "Happy Time." "Saturday's Hero," was discussed over "Author Meets the Critics" TV show, and clips of it shown. "My Six Convicts" also made use of the television medium.

Republic dipped into television with "The Quiet Man." Barry Fitzgerald made appearances on network shows along with clips of the picture. Other pictures exploited were "The Sea Hornet," "Sands of Iwo Jima." TV programs used for clips and appearances were Bill Leonard's CBS-TV show; Ed Sullivan's show; and Maggie McNellis' ABC-TV show.

### *Warner and 20th-Fox Seen Leaning Toward Medium*

While Warner Brothers and 20th Century-Fox still have not ventured into the TV publicity field with personal appearances and clips, a change may be forthcoming, for the ice has been broken somewhat. The recent world premiere in New York of "The Jazz Singer," was televised over WJZ-TV. As for 20th-Fox openings televised, they include "Stars and Stripes Forever" and "The Snows of Kilimanjaro."

The final indication that the industry is beginning to nod approvingly in the direction of TV can be seen from the recent announcement by the Academy of Motion Pictures Arts and Sciences that the presentation of the Academy Awards this year will be seen coast to coast over television.

### **Paramount Designs Novel New York Premiere**

Paramount has designed a novel premiere set-up for the New York opening March 10 of Rosemary Clooney's first run film "The Stars Are Singing," at the Astor theatre. With the cooperation of nine theatre circuits representing 60 neighborhood houses in the metropolitan area, Paramount will make it possible for a total of 600 of their regular patrons to attend a klieg-lighted, celebrity-packed Broadway premiere.

Each theatre will conduct a drawing of five patrons' names in a contest that calls for the filling in of entry blanks in theatre lobbies. The five winning entrants will receive two reserved seat tickets, which gives them the privilege of bringing guests to the premiere.

Cooperating circuits are Randforce Amusement, Interboro, J. J. Theatres, Island Circuit, Endicott Circuit, Lane Circuit, Fabian Theatres, Warner Brothers Theatres and United Paramount Theatres.



# Hollywood Scene

by WILLIAM R. WEAVER  
Hollywood Editor

NOTHING a producer can do to, with or for a motion picture during or after its making is as important to its box office success as his choice of a subject to make a picture about. No amount of polish can make a dull topic sell tickets, and the day when gimmicks satisfied cash customers is long past. Ivory towers are out the window, and nobody's buying a pig in a poke at today's big prices with today's small dollars.



Edmund Grainger

These are among the opinions of Edmund Grainger on the eve of launching three productions based on subjects which are about as different, one from another, as any three can be. He backs them up.

Back in that short period of peace between the close of World War II and the beginning of the police action in Korea, for instance, everybody in Hollywood knew perfectly well that nobody could draw a corporal's guard past the ticket wicket with a war picture. Everybody in Exhibition knew, by reference to the record books, that no war picture had made a dime after World War I until nearly a decade of forgetting time had lapsed. But these things that Hollywood and Exhibition knew so well were not known at all by the mere millions of citizens who buy tickets, so Producer Grainger made "The Sands of Iwo Jima" in 1949 and the public turned out virtually *en masse* to see it. They knew what they wanted, and so did he. Knowing that is a producer's prime obligation.

## High Technical Standards Are "Par for the Course"

At this point in the development of the art-industry of the motion picture, the president of Edmund Grainger Productions remarks with uncommon candor, the artisans and craftsmen whose skills go into the making of a picture are so universally proficient that it is no great feat for a producer to get a completely professional picture turned out for him. The standards are so high, in all phases of production workmanship, that a high level of technical excellence is about par for the course.

A producer can cross up his crew, handcuff his director, and in other ways manage to prevent his personnel from coming up with a high-grade product, but there is only

one sure way of enabling them to come up with a superior piece of merchandise that will go out and earn profits. The one way to do that is by giving them a subject that the public is interested in to the degree of being disposed to buy admission tickets.

So how does a producer do this? How does he know what subjects are on the rise in popular interest, or on the decline? Producer Grainger limits his replies to these highly invasive questions, as who wouldn't? He says a steady, understanding awareness of the trends in all the other public media—newspapers, magazines, books, stage, radio, even television—plus whatever additional channels and sources access may be had to, is one of the indispensables. He doesn't name the others. Would you?

The three subjects next on the Grainger Productions schedule are "Second Chance," to be filmed in Mexico, which is a life-and-death type story of people and character; "The Silver Horde," the grand old Rex Beach story filmed first in 1920, again in 1930, and overdue now for the filming it will be given in Alaska, and which will include the spawning run of the salmon, in Technicolor, and "Arizona Outpost," a historically-grounded narrative about a penal institution and what happened there.

The next Grainger release, however, is to be the completed "Split Second," a melodrama about some desperate men and an atom-bomb, which Hollywood is talking about as one of the top suspense-thrillers of all time. It'll be coming out about the time the Government again starts testing atomic weapons in Nevada. Think anybody'll be uninterested?

SIX pictures, one in 3-D, two in Technicolor, one in Morocco and another in Florida, were started during the week.

The one in 3-D is Columbia's "Fort Ti," which Sam Katzman is producing and William Castle directing, with George Montgomery, Joan Vohs, Irving Bacon and Phyllis Fowler in the cast. It's going in Technicolor and Natural Vision.

MGM's "Saadia" also goes in Technicolor. Albert Lewin is producing and directing it in Morocco, with Cornel Wilde, Mel Ferrer and Rita Gam as principals.

Stanley Kramer launched "The Wild One," for Columbia release, with Marlon Brando, Mary Murphy, Lew Marvin and Peggy Maley, directed by Laslo Benedek.

MGM's "The Big Leaguer" is shooting at Melbourne, Fla., with Edward G. Robinson, Vera-Ellen, Jeff Richards and Carl Hubbell. Mathew Rapp is producing, Robert Aldrich directing.

Henry Blanke started "So Big" for Warners, with Jane Wyman, Sterling Hayden,

## THIS WEEK IN PRODUCTION:

### STARTED (6)

**COLUMBIA**  
Fort Ti (Technicolor, 3-D)  
The Wild One (The Kramer Co.)

**MGM**  
The Big Leaguer (Melbourne, Fla.)

Saadia (Technicolor, French Morocco)

**WARNER BROS.**  
The Boy From Oklahoma  
So Big

### COMPLETED (4)

**COLUMBIA**  
Mission Over Korea

**REPUBLIC**  
El Paso Stampede  
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

**WARNER BROS.**  
So This Is Love (Technicolor, formerly "The Grace Moore Story")

### SHOOTING (26)

**INDEPENDENT**  
Donovan's Brain (Dowling Prod.)  
Beat the Devil (Santana Prod.-Romulus Films, Italy)  
Island in the Sky (Wayne-Fellows Prod., Warner Bros. release)  
Jennifer (Threfelows Prod.)  
The Moon Is Blue (Preminger-Herbert Prod., U.A. release)  
Cocobolo (Robert L. Peters Prod., Lima Peru, Eastman color)

**MGM**  
Arena (3-D, Ansco color)  
Easy to Love (Technicolor, Florida)  
Take the High Ground (Ansco)  
All the Brothers Were Valiant (Technicolor)  
Mogambo (Technicolor)

**PARAMOUNT**  
Elephant Walk (Technicolor, Ceylon)

Sangaree (Pine-Thomas Prod., Technicolor)  
Untitled Comedy

**20TH CENTURY-FOX**  
Blueprint for Murder  
Inferno (3-D, color)

**UNIVERSAL-INTERNATIONAL**  
Walkin' My Baby Back Home (Technicolor)  
Back to God's Country (Technicolor)  
It Came from Outer Space  
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde

**WARNER BROS.**  
Blowing Wild (Mexico)  
Three Sailors and a Girl (Technicolor)  
House of Wax (Natural Vision, 3-D, WarnerColor)  
The Marines Had a Word for It (formerly "Sulu Sea")  
The Eddie Cantor Story (Technicolor)  
Calamity Jane (Technicolor)

Elizabeth Fraser and Ruth Swanson, directed by Robert Wise.

Producer David Weisbart began shooting "The Boy from Oklahoma," Warner, with Michael Curtiz directing Will Rogers, Jr., Nancy Olson, Lon Chaney, Jr., and Clem Bevans.

## Plan Naval Academy Film

Walter Mirisch, Allied Artists executive producer, has announced Department of Defense approval of plans to film "Annapolis '53," a story dealing with the United States Naval Academy.

# People in The News

MARK GOLDMAN, IFE district manager in Cleveland, has appointed AL GLAUBINGER as sales representative covering Cincinnati, Indianapolis and Kentucky. Mr. Goldman also named DAVE LEFF as sales representative to cover Buffalo and Pittsburgh.

MORT SPRING, Loew's International first vice-president, has returned to New York after a six-week Far East trip. He was accompanied by his wife.

ERIC JOHNSTON, president of the Motion Picture Association of America, has been named a member of the honorary committee heading the dinner to be held by the Radio-Newsreel-TV Working Press Association on May 27 in behalf of the Damon Runyon Fund for Cancer Research.

EDMUND GRAINGER, RKO Radio producer, addressed the Los Angeles American Legion Club, this week, on the subject "3-D and Americansim."

HUGH OWEN, Paramount's eastern and southern division manager, is in Boston

to conduct the second of a series of nine branch meetings on new product.

STEVE BROIDY, Allied Artists president, has been elected president of the Temple Israel of Hollywood, founded 27 years ago by members of the film industry.

RICHARD W. ALTSCHULER, president of Republic Pictures International Corp., has flown to Europe for a four-week tour of Great Britain and the Continent. While overseas, Mr. Altschuler will conduct a number of European sales and policy conferences.

MONTAGUE C. MORTON has been appointed managing director of United Artists' British company, United Artists Corp., Ltd., it was announced by ARNOLD PICKER, vice-president of United Artists in charge of foreign distribution.

ARTHUR FREED has succeeded STEVE BROIDY as president of the Motion Picture Industry Council. Mr. Broidy will now serve as a member of the group's special COMPO liaison committee together with Y. FRANK FREEMAN and BILL THOMAS.

confer with Herbert Wilcox about plans for the London world premiere of the production "Laughing Ann," the first film made under the recent agreement between Wilcox-Neagle Productions and Republic.

## Burton Robbins Named B'nai B'rith President

Burton E. Robbins, executive of National Screen Service, was elected president of New York's Cinema Lodge of B'nai B'rith at a meeting at the Hotel Astor Tuesday night. He succeeds Martin Levine, executive of Brandt Theatres, who was elected Chaplain. Installation of the new Cinema Lodge president and other officers will be held at an industry-wide Presidents' Luncheon to be held at the Hotel Astor Wednesday, April 8. Elected vice-presidents were Marvin Kirsch, Moses L. Kove, Milton Livingston, Joseph Maharam, Sol Rissner, Cy Seymour, Robert K. Shapiro, Al Wilde and Lou Wolff. Jack H. Hoffberg was re-elected treasurer and David Kelton was elected secretary. Elected trustees were Max B. Blackman, Julius M. Collins, Harold L. Danson, Leo Jaffe, Louis A. Novins and Arthur H. Schwartz.

## "Lili" Premiere Benefit

MGM will hold a New York premiere for its production "Lili" at the Trans-Lux theatre March 9 with all of the proceeds going to the North Shore Hospital, Manhasset, L. I. Jinx Falkenberg McCrary heads the benefit committee in charge of the premiere of this color by Technicolor film.

## Stars Named By Redbook

Redbook, the Magazine for Young Adults, has cited the young talent of Hollywood for honors in its 14th annual silver movie cup award, it was announced by Editor Wade H. Nichols.

The 1952 winners are: Marilyn Monroe, "best box office personality"; Julie Harris, "best young actress"; Leslie Caron, "best young foreign actress"; Marge and Gower Champion, "best young dance team"; Dean Martin and Jerry Lewis, "best young comedians."

The Redbook award, established in 1939, is given each year in recognition of "distinguished contribution to the art of the motion picture."

Last year's award winners were Dore Schary and the MGM Studio.

## Republic Head on Survey Tour of Continent

Republic president Herbert J. Yates and his wife, Vera Ralston, are currently on a six-week European tour, during which time they will visit London, Rome and Munich. While overseas, Mr. Yates and William Martin Saal, his executive assistant, will make a study of European conditions in connection with European production and the distribution of American pictures abroad. During his stay in England, Mr. Yates will

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A REPUBLIC PICTURE

Republic Pictures Corporation

# The National Spotlight

## ALBANY

Increased prices for art and class pictures, whether booked singly or in series, are being charged in a number of situations. The "Curtain at 8:30" plan in Walter Reade's Kingston and Saratoga theatres has been one example. . . . The mother of Earl Rooney, assistant manager of the Strand, Albany died at 55 in Utica. Five children survive. . . . Gerald Schwartz, partner of Harry Lamont in several drive-ins, has moved from Albany to Poughkeepsie, to prepare for the re-opening of The Overlook. He will manage it this year after directing the Riverside drive-in at Rotterdam for several seasons. Michael Zala, manager of the Overlook last year, may shift to the Riverside. . . . Gene Autry's "Hit Show of 1953" played an afternoon and evening date at Warners' Stanley, Utica. . . . D. John Phillips, executive director of MMPTA, was a visitor at the Capitol.

## ATLANTA

J. J. Booth, Jr., is the new owner of the Hialeah, Hialeah, Fla. . . . Talgar Theatres, with headquarters in Jacksonville, Fla., has started work on their new 500-Car drive-in at Stuart, Fla. . . . William (Bill) Griffin, president Cullman Amusement Co., Cullman, Ala., appointed Cullman country chairman of the Crusade for Freedom campaign. . . . Jack Fitwater, appointed general manager of the Baylan Drive-In Theatres. He will have charge of the Dale-Mabry and Fun-Lan drive-in, Tampa, Fla. and the 28th Street drive-in, St. Petersburg, Fla. . . . Columbia Pictures notes: Gus Kakuris, of the home office visited the local branch; Russell Staton, appointed as booker; Agnes Clark has taken a leave of absence account of illness. . . . 20th-Century-Fox notes: R. G. McClure is office manager; Cecil Peacock and Louis Ingram, back after a spell of flu. . . . Ike and Harry Katz, of Kay Exchanges, are back at their office after a visit to their other branches.

## BOSTON

Daytz Theatre Enterprises have added the following new accounts to their buying and booking organization: Town Hall, Middlebury, Vt. for Kenneth Gorham; Park theatre, Southwest Harbor, Me., for Mr. and Mrs. H. E. Robinson; the Ellsworth-Trenton drive-in, Trenton, Me. and the Enfield, Maine drive-in, both for Samuel Nyer; and the Dolly drive-in, Sturbridge, Mass. for Peter Marrone. . . . 20th-Fox salesman Edward X. Callahan, Jr. and Mrs. Callahan are receiving congratulations on the birth of a son, Michael Joseph. . . . A. B. West who is a technical representative for National Carbon is back in the Boston territory. . . . Suzan Ball, Universal star was involved in an auto accident while riding with McGrail, Universal publicist.

## BUFFALO

George J. Gammel, president of the MPTO of N. Y., western New York zone, and Mrs. Gammel, are motoring to Florida for their annual two months vacation. . . . Mrs. Dorothy Atlas has been elected chairman of the Women's League of Tent 7, Variety club. Mrs. Peggy Jacobs is assistant chairman; Mrs. Joan Bell, secretary and Mrs. Edith Martin, treasurer. Mrs. Louise Kosco is chairman of special projects and Mrs. Belle Brown, chairman in charge of the telephone squad. . . . Eddie Meade, Shea's Buffalo, arranged a splendid mezzanine display of the photos to be submitted to the State convention by the Buffalo chapter of the Professional Photographers Society of New York, at Elmira. . . . Bert Schroeder, United Paramount Theatres auditor, in town checking over the Paramount, Center, Seneca and Niagara. . . . Dave Cheskin, chairman of the Variety club entertainment committee reports a flood of applications from those who wish to play

bridge each week in the Tent 7 Delaware avenue headquarters.

## CHICAGO

Essaness drive-ins in and around Chicago and Champaign-Urbana's Twin City drive-in are getting the jump on other ozoners in this area by opening on March 6. . . . George Leico, Warner Brothers Chicago exchange manager, is in Palm Springs on vacation. . . . H. & E. Balaban's Melrose, Melrose Park, Ill., has gone to week-end only operation. . . . Sheldon Metz, National Screen salesman here, has resigned to join the Institute for Better Reading. . . . Howard Lubliner, of the Clark and Four Star Theatres, left Feb. 26 for a vacation in Florida and points south. . . . The Ziegfeld has snagged the first Chicago run of "Come Back, Little Sheba." . . . B. & K. and United Artists are going to give "Moulin Rouge," scheduled to play the State Lake for eight weeks after the run of "Peter Pan," an all-out advertising and publicity campaign.

## CINCINNATI

"Bwana Devil" is drawing big crowds. . . . Outstanding business among recent pictures was turned in by "The Mississippi Gambler," which went approximately 50 per cent above average on its initial week at Keith's theatre, where it held over. . . . Woodrow Owens, manager of the Majestic theatre, in Springfield, Ohio, is promoting advance ticket sales in a tie-in with the Methodist churches there, for the Fall showing of "I'd Climb the Highest Mountain" and "Cry, the Beloved Country," the proceeds from which engagements will be turned Mountain" and "Cry, the Beloved Country," the proceeds from which engagements will be turned over to the churches' welfare funds. . . . Also Springfield, theatres collected nearly \$1,200 in the recent March of Dimes campaign. . . . A new drive-in will be built near Cynthia, Ky. by J. R. Poe, Jr., H. M. Walker, Jr. and Earl Urnstrom, all of Marysville, Ky., for which a permit has just been granted. Thomas J. Simmons has resigned as manager of the Capitol theatre, in Princeton, Ky., a post he has held for 15 years. The Crescent Amusement Co. has transferred Latham Settles from Clarksville, Tenn., as successor.

## CLEVELAND

M. B. Horwitz, head of the Washington Circuit, who took over the Ohio theatre, Cuyahoga Falls two months ago and established it as an art house, closes it March 6 because the property has been sold to a church. Horwitz will continue to spot art pictures into his Falls and State theatres in Cuyahoga Falls. . . . Henrietta Kunkel, manager of the short lived Ohio Theatre Washington Circuit regime, goes to the Falls as

(Continued on page 32)

## WHEN AND WHERE

**March 3-4:** Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

**March 24-26:** National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

**April 14-15:** Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

**April 7-8:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick-Hotel, Columbus.

**April 27-29:** Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

**May 4-5:** Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

**May 5-6:** Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

**May 5-7:** Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

**May 31-June 2:** Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

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(Continued from page 30)

manager, succeeding Paul McCavitt, resigned. And Lou Lutz, formerly of New Castle, Pa., takes over management of the State succeeding Adam Goeltz who is going into the TV advertising business. . . . Milton A. Mooney, booking and buying pictures for theatres through his Co-operative Theatres of Ohio and Co-operative Theatres of Buffalo, is expanding his activities to buy and book pictures for TV. . . . Harold and Irma Boedecker announce plans to hold dawn Easter services at their Maple driveway, near Zanesville. . . . Jack O'Connell who closed his Paulding theatre, Paulding, Ohio, for four weeks to protest the local three percent admission tax, has re-opened.

## COLUMBUS

Arthur Mayer, former secretary of COMPO and Jack Servies, vice-president and general manager of National Theatre Supply Co., will speak at the state convention of the Independent Theatre Owners of Ohio here April 7 and 8. Maurice Bergman, director of public relations, Universal-International, also will attend the convention. . . . "Bwana Devil" opened to good business at RKO Palace. . . . James E. Hoff, commander of Legion, in a letter printed in local papers said: "Legionnaires have not asked that 'Linelight' be banned by anybody. We do ask moviegoers to consider whether they want to see it badly enough to further enrich this distinctly un-American and anti-American character—Charlie Chaplin." . . . Manager Walter Kessler of Loew's Ohio is planning the selection of a "King and Queen of the Loew's Ohio Silver Anniversary" to be held March 17. . . . Robert Wile was speaker at the Rotary Club in Barborton Feb. 26, Richwood Lions Club, Feb. 19 and is scheduled for similar dates at the East Liverpool Rotary Club March 10 and the Hudson, Ohio Rotary Club April 15. His topic is "The Importance of the Theatre in Your Community."

## DENVER

Gibraltar Enterprises will move into new offices this month. Charles Gilmour, president, has bought a large two story house and is remodeling the first floor for Gibraltar. He will rent the second story to another firm. . . . Fred Knill, Gibraltar office manager, spent a two-week vacation on the west coast, and at Las Vegas, Nev. . . . Western Union is putting teletypes in most of the film exchanges and other offices on film row in anticipation of closing their office there. . . . Civic Theatres have reopened the remodeled Egyptian, and renamed it the Holiday. . . . Doyle Jackson, moves from the managership of the Rex, Rocky Ford, Colo., to Craig, Colo., to manage the West. . . . Joe Wills moves from the Loma, Socorro, N. M., to Fowler, Colo., to manage the Valley.

## DES MOINES

Ben Chaiken is new booker at RKO. He replaces Cloyd Street, now with Warners. Chaiken is from New York. . . . Loretta Tucker is new at Warners. She's the availability clerk. . . . Kathryn Volk of Universal was called away by the death of her brother-in-law. . . . Irving H. Grossman, veteran of Iowa show business, died of a heart attack at the age of 44. At one time,

# DICK DICKSON, MAN WHO PUT ROXY STAGE SHOW ON SKATES

Dick Dickson, the man who has put the show into the New York Roxy theatre's new showmanship, feels quite satisfied. The New York fans have discovered a kind of entertainment they like. And, Mr. Dickson points out carefully, *different* from that they can find in the Radio City Music Hall, a block away, and the Paramount, down Broadway, and others.

This is an ice show, one of the biggest ever. An Ice Colorama, it's called, replete with neon lighting, black lighting, and all sorts of figure and dance skating.

"This was our problem," Mr. Dickson observed—"to create something unique. When National Theatres took over from 20th-Fox, the thing that worried Charles Skouras was, did the theatre have the best possible policy for its situation? We felt the other houses had the usual variety combinations satisfactory for their type of customers. We had to do something which hadn't been done."

And there never has been a steady policy of an ice show plus moving pictures, Mr. Dickson declares. And, furthermore, he says, "An ice show is not a novelty, for one week or several. It is a kind of entertainment as legitimate and permanent as theatre, or ballet, or bowling, or whatever."

It is this point of view especially which Mr. Dickson wants to stress to the customers. Institutional advertising has been doing it. And there will be more. The ice show at the Roxy is as important, and permanent, and capable of variation, as the show at the nearby Radio City Music Hall, with its full orchestra, ballet, and varied acts, he asserts. The Roxy show also is an institution.

"As a matter of fact, it is a fascinating



by the Herald

## DICK DICKSON

kind of institution," he continued. "It requires a different kind of technique, in its moving of people, its modern choreography combining skating and dancing, and ballet, and choral numbers.

"It is entertainment only limited by imagination and the courage of the producer. And this generally reflects the problem in the industry today, to produce something which hasn't been milked by others, and to use imagination and courage."

Mr. Dickson has been a lot of things in the industry, errand boy, usher, booker, salesman, exhibitor, producer, and for 20 years or so has been with Charles Skouras in the operation of theatres in the west.

Grossman was publicity man for Paramount Publix here. He was a member of Variety Club and of the Standard Club. . . . The Walnut theatre at Walnut has closed its doors because of sharply dropping patronage. Henry Johnson, manager, said he blamed the drop in attendance on "television, men in service and persons leaving town to work in the cities." The building was purchased recently by Clarence Walter who has not announced what he intends to do with his property. . . . A group of 45 citizens of Mediapolis has purchased the Swan theatre there and is now operating it.

## DETROIT

The Broadway-Capitol, operated by the Korman Circuit has undertaken a first-run policy, according to Weldon Parsons, manager. . . . Earnest Conlon, executive secretary of Allied Theatres of Michigan, will be guest speaker at the Alma Rotary Club luncheon in Alma, Michigan. . . . Nate Schreiber, a circuit owner and operator, celebrated his 47th wedding anniversary with his wife and 50 of his family at a din-

ner in the Lee Plaza Hotel. . . . Frank Up-ton, former assistant executive at United Detroit Theatres, has been appointed manager of the Music Hall theatre where "This Is Cinerama" will open March 23. . . . F. Ray Forman, owner of the Oxford theatre in Oxford, Michigan, is the second exhibitor in Michigan to have three-dimension projection equipment installed in his theatre. . . . Edward Carrow and Arthur Robinson are constructing a drive-in theatre on Telegraph Road near Ann Arbor, Michigan.

## HARTFORD

Hugh J. Campbell of the Central theatre, West Hartford, and Mrs. Campbell are grandparents again, with birth of a baby girl, to their daughter, Mrs. Walter Pew. . . . Peter Perakos, Connecticut film industry pioneer, was among 25-year members of Elpis Chapter, Order of Ahapa, Greek social and fraternal order, honored at a testimonial dinner at the Hotel Bond, Hartford. Perakos is head of Perakos Theatres, New Britain. . . . Modern Utilities,

(Continued on opposite page)

(Continued from opposite page)

Inc., New Haven heating contractors, have purchased the 261-seat State theatre, New Haven, from Mrs. Vera Meadow, for an undisclosed sum. . . . Francis S. Murphy, editor and publisher, *Hartford Times*, has received a citation from the Children's Cancer Research Foundation of Boston, for furthering cancer research. Harry Browning, division manager, New England Theatres Circuit, representing Martin J. Mullin, presented the citation, along with honorary membership in Variety Clubs of New England, making the executive the first New England publisher to receive such membership.

## INDIANAPOLIS

A "painted mustache" bandit wearing a chamouis mask held up Indiana theatre employees and escaped with \$4,500 Saturday night. . . . Ken Collins, formerly general manager of Greater Indianapolis, has joined Ted Mendelsohn, franchise holder for "Reaching From Heaven" in this territory. . . . Carl Niesse, owner of the Vogue, is the first neighborhood operator here to announce installations for 3-D films. . . . Mrs. Ann Craft, Allied Theatre Owners office secretary for the past five years, has resigned. Her place will be taken March 9 by Miriam Huhldquist. . . . Charles Marshall is reopening the Sunshine at Darlington. . . . Max Schafer, formerly on the staff at Keith's, has filled the vacancy as assistant manager at the Indiana.

## JACKSONVILLE

New RKO Radio Pictures branch offices in the Florida theatre building were due to open at the end of February. R. C. Prince, former RKO salesman in Atlanta, was named branch manager, and Paul Hudgens, Oklahoma City, was to be office manager. Paul Harrison, Atlanta, was appointed salesman. . . . Bill Wallace and Lex Benton, both of Benton Brothers Film Express, were on a fishing trip in Key West waters as guests of Iggy Carbonell, owner of Key West's Strand theatre. . . . Fred Hull, MGM's branch manager, and Tommy Harper, MGM exploiter, went downstate to assist in the shooting of two new MGM films with Florida backgrounds: "Easy to Love" and "Big Leagues." . . . New staffers at MGM are Betty Roby, Rose Hilsord, and Lou Compton. . . . A former Paramount booker, Louis Pauza, is back from Army service in Korea and on the 20th Century-Fox payroll as a booker.

## KANSAS CITY

Fire February 21 damaged the lobby and some seats in the auditorium and mezzanine of the Roxy theatre, downtown subsequent run house of Durwood Theatres. The Roxy is closed pending repairs. . . . C. A. Schultz, president of Consolidated Agencies, Inc., has been elected a director of the Kansas City Trust Company. . . . George S. Baker, well known exhibitor, and secretary of the Kansas-Missouri Theatre Association, is secretary-treasurer of the New City drive-in theatre, a corporation, which has started work on a 1,000-car drive-in in Johnson county, near Kansas City. . . . What is reported to be the first RCA Synchro screen west of Chicago and in this territory was

installed recently in the Dickinson theatre, Mission, Kansas, of Dickinson Theatres circuit.

## LOS ANGELES

Seymour Linders has re-opened the Lyric, Huntington Park. . . . Lou Goldberg, veteran exhibitor, who operated the Globe, San Pedro, for many years, passed away. . . . John Evans, Navy booker, is back on the job after being bedded with the "flu". . . . Tom Ogborn has shuttered the Victoria. . . . Mel Evidon, Columbia salesmanager, returned to his desk after a three month's absence due to illness. . . . Lou Largy, RKO booker, has resigned. . . . Albert Poulsen has inaugurated a Chinese film policy at the Carmen, to alternate with an American change. . . . Andy Devine, who has been with the Vinnicof Theatres as theatre manager for twelve years, has resigned. . . . Ben Ashe, National Screen branch manager, has been transferred to the organization's plant on Santa Monica Blvd., with Bernie Wolfe assuming Ashe's duties at the Vermont Ave. office. . . . Loretta Badian, Republic stenographer, has resigned her position to take up residence in New York. . . . George Tripp, Warner salesman, checked in from a business trip to San Diego.

## LOUISVILLE

According to the Kentucky Revenue, a report of state revenue compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for January 1953 was \$101,379.93 as compared to \$122,742.71 for January 1952, indicating a decrease of \$21,362.78 for 1953 over 1952. . . . The dates for the annual convention of the Kentucky Association of Theatre Owners has been changed from March 24 and 25, to April 14 and 15 according to word received from the KATO Office. The convention location has also been changed from the Brown Hotel here to the Seelbach Hotel. . . . J. E. Elliott, Jr. who formerly owned and operated the Cardinal theatre, Hodgenville, Ky., is now at the Post Exchange at Fort Knox, Kentucky. . . . The Veteran's theatre, Tompkinsville, Kentucky closed and all equipment in the theatre was to be sold at a public auction. . . . S. R. Seale, who ran the Berea theatre, Berea, Kentucky for a great many years, passed away February 12.

## MEMPHIS

Five theatres in Memphis that have been operating "bank night" programs once a week with a large cash "Jackpot" have been ordered to discontinue the drawings by Police Chief Ed Reeves. . . . Leon Pickle, manager, Kraver theatre, Henderson, Ky., is having this theatre remodeled with new front, lobby and concessions stand. . . . Theodore Zohbel, Universal auditor, Dallas, suffered a stroke while working in Memphis and is in Baptist Hospital here. . . . Variety Club announces a dance for all Film Row employees, their families and friends for March 7 at Memphis club headquarters in Hotel Gayoso. . . . More drive-ins in the Memphis territory announce opening dates for the season: Dixon at Dixon, Tenn., opens March 21. . . . Jaxon at Jackson, Tenn., opens March 11. . . . Lake drive-in, Waverly, Tenn., opens March 29.

## MIAMI

Polan Banks, producer-writer and president of Banks National Pictures, Inc., was in the area and in conference with Jane Fisher, widow of Carl Fisher. Discussion was on contemplated filming of Mrs. Fisher's book on her husband's life, "The Fabulous Hoosier." . . . Bill Goller, manager of the Tower has a new assistant, Harry Brady, formerly from Pittsburgh where he was associated with Warner Bros. . . . Variety Children's Hospital will benefit during the run of "Taxi" at the Town, when all Yellow Cabs operating from the stand in front of the theatre will turn over proceeds from business starting there. . . . At the Little River, which Charles Trifun manages, neighborhood births are noted, the announcements and a letter of congratulations goes to the new parents with a gift from the theatre of an evening out, with baby sitting, transportation to and from the theatre and passes included.

## MILWAUKEE

Many out of town exhibitors came to Milwaukee February 17 to attend the first regular kickoff meeting of the newly-formed Showman's Guild, Inc., at the Fox-Wisconsin Amusement Company. . . . On March 1 at Fond du Lac the Stage Hands Movie Operators Union will hold their Mid-Winter Conference. President John Kunstman has asked Mr. Fitzgerald to send a representative to the conference from the Showman's Guild, Inc., to talk on the new state organization. . . . Mr. Harold Pearson, executive secretary of Wisconsin Allied, also requested a speaker from the Guild to attend the National Drive-in Association and Wisconsin Allied's State convention March 24-26. . . . Three hold overs last week were "Niagara" at the Towne; "The Stooge" at the Riverside, and "Bwana Devil" at the Fox-Palace and the Wisconsin theatres.

## MINNEAPOLIS

"Bwana Devil" grossed a huge \$32,000 during its first week at the State. . . . Chick Evans, 20th-Fox Midwest exploiter, was in for "Tonight We Sing," which opened at the Century. . . . M. A. Levy, 20th-Fox mid-west district manager, went to St. Louis this week. . . . Charles Jackson, salesman at Warners, is vacationing in Florida. . . . B. Bengtson, owner of the Saturn, Pierpont, S. D., has let the contract for rebuilding of the house, which was destroyed by fire a few months ago, and construction has started. . . . C. J. Dressell, branch manager of RKO, was in Milwaukee on business. . . . Harry Weiss, RKO Theatres district manager, returned from a swing around the territory including a stop in Kansas City for a showing of the Stereo-Techniques program. . . . Mr. and Mrs. Clayton Johnson are new managers of the Rialto, North St. Paul, Minn. . . . Al Aved, head of Aved booking combine, is vacationing in San Diego, Calif. . . . Frank Hill has been named manager of the Yankton, Yankton, S. D.

## OKLAHOMA CITY

The Criterion theatre, Oklahoma City, had a special Valentine Day Sweetheart

(Continued on following page)

(Continued from preceding page)

Show, Feb. 14, "The Stars Are Singing" was shown, and free Rosemary Clooney photos were given all patrons. . . . At Austin, Texas, three-dimension movies call for a revision in taxes, Dallas theatre man, R. J. O'Donnell, told a legislative committee Feb. 16. After hearing O'Donnell the House committee on revenue and taxation approved a bill to abolish the state tax on amusement tickets costing less than a dollar. The tax now starts at 51 cents. O'Donnell estimated it would cost operators \$15,000 to \$25,000 to equip theatres for 3-D. . . . Theatres at Houston operated by Charles Ezell have installed electroaire machines, designed to keep buildings germ free, in their snack bars. . . . The Duke City drive-in theatres, Albuquerque's newest drive-in, opened February 17. Tom Griffing, of All-states Theatres, announced.

## OMAHA

The Brandeis store and Brandeis theatre are working together on the trip-to-Denmark contest in connection with the coming of "Hans Christian Andersen" to the RKO-Brandeis early in April. . . . A Blood Donor Day was sponsored by the Henry Monksy Lodge of B'nai B'rith at the Red Cross center in memory of Mrs. Rosalie Epstein, whose husband operates the Epstein Theatre Corp. Mrs. Monksy, a leader in the lodge, died last month. . . . M. Biemond of Ord, who has been in the theatre business in Nebraska 30 years, has sold the Ord theatre which he owned for 25 years to Alvin and Ed Christensen. . . . C. J. Kremer, 68, Stanton exhibitor for 35 years, died at a Norfolk hospital after a long illness. . . . Theatres at Walnut and Carson, Ia., owned by Howard Brookings of Oakland, have been closed. Also shut down is the Neola, Ia., theatre owned by Charles Lathrop.

## PHILADELPHIA

Walter H. Potamikin, formerly with the Norman Lewis Theatres, has joined Columbia as city salesman. Joseph Kane, who managed Jack Greenberg's Star, Camden, N. J., joins the Lewis chain, which also adds Manny Lewis to assist his brother, Norman, in booking the Lewis houses. . . . Jack Smith leaves as manager of the Senate to join Allied Motion Picture Service, succeeding Hank Goldman, who went with the independent Jack Harris Productions. . . . Irv Blumberg, assistant head of the Warner Theatres advertising and publicity department, became the father of a son born last week. . . . Mitchell Panzer's Independent Poster Exchange suit against National Screen Service has been postponed again for a May 11 hearing here. . . . New board members elected at the annual meeting of Eastern Pennsylvania Allied this week include Martin B. Ellis, Norman Lewis, J. Lester Stallman, Harold D. Cohen and Mark Rubinsky. . . . RKO salesman Pat Beck became the father of a son, Douglas B., born last week.

## PITTSBURGH

Warner zone manager, M. A. Silver, has announced that on March 1, Henry Burger will again resume a post he formerly held, that of director of advertising and exploitation for all Warner theatres in the Tri-State area while continuing at the same time to

supervise the Erie district theatres. Phil Katz has been named assistant advertising director and will be Burger's over-all aide. Robert Bowman will become district manager of the Erie theatres while Henry Tastetter will assume Bowman's post as manager of the Warner theatre in Erie. This follows as a result of Jack Kahn's resignation as advertising director to become vice-president of the Dubin-Feldman agency. . . . Andy Battison is in the hospital for a check-up following an automobile accident several weeks ago. . . . "Peter Pan" at the Warner theatre is well on the way to breaking all previous attendance records. . . . Convalescing John Walsh, Fulton manager, is spending several hours a day at the theatre.

## PORTLAND

Business has taken a slight slump here this week due to poor product. "The Stooge" and "Niagara" are going great. Sol Lesser's Stereo-Techniques program took a nosedive at the Liberty box office in the second week. The opening session was fine. . . . Jack Matlack, general manager of J. J. Parker Theatres, working to get Cinerama for his chain. . . . Marvin Fox, city manager for the Hamrick Theatres, has announced the following changes: William Breeze, new manager of the Roxy; William Budrius, appointed night manager of Roxy. . . . Warren Goodwin has been appointed manager of the Liberty with Frank Lynch as assistant and Oliver Chalioe as night manager. . . . United Artists theatre manager Jack Braxton has a "hobby lobby" display in the mezzanine of the house.

## PROVIDENCE

Robert Ronnseville, native of nearby Attleboro, and tenor star of movies and the opera, recently gave a recital in the brand new \$3,500,000 East Providence High School, under the sponsorship of the local Civic Music Association. . . . Maurice Druker, Loew's State manager, used increased newspaper space heralding the forthcoming screening of "The Clown." . . . The Metropolitan, departing from screen presentations, booked in "Maid in the Ozarks" for a six-day stage run. . . . Harold Lancaster, Pawtucket Strand manager, heads a state-wide committee studying "juvenile vandalism." Efforts will be made to set up a program of activities aimed to occupy the spare hours of would-be miscreants, and educate them in respecting the property of others. Lancaster has long been interested in the problems of youth, and has arranged several programs to keep mischievous children entertained.

## SAN FRANCISCO

The row was saddened by news of the death of Mrs. Joseph Hanley, mother of Warner Brothers office manager Joseph Hanley, at her home in Long Island City, Feb. 17. . . . George Mann, accompanied by Mrs. Mann, will leave here March 20 for New York where they will board the SS *United States* for a European trip and the coronation. . . . E. W. Chapman and Herbert Rosen of Royal Amusement, are in from Honolulu. . . . Universal employees celebrated the Charles Feldman 25th anniversary with luncheon at the Domino Club. . . . Westland Theatres took over the Rivoli,

Fresno, from Gamble & O'Keefe, Feb. 22. . . . Pekins & Espy will reopen the Starlight, Redding, March 15. . . . June Ypeike was upped from clerk to PBX operator at United Artists Exchange. . . . Juanita Crowe has returned to NSS as booker. . . . Frances Johnson, biller at Paramount Exchange, was promoted to the booking department, replacing Edward Weber, resigned to go to UC at Berkeley. . . . Joseph Leyden replaced assistant Don Beltz at the Stage Door. Beltz is in the scenery department of RKO, Los Angeles. . . . Harry Bechtel, replaced Anton Knudson as night manager, of the News Vue.

## ST. LOUIS

John Dugan back in this territory sales force for 20th-Fox. . . . A suit for an injunction to halt picketing of the LaCosa theatre in St. Louis County was filed last week against members and officers of the Motion Picture Operators' Union Local 143. Hugh Graham, who owns the theatre, claimed the union tried to enforce "featherbedding and make-work practices." . . . The new MPTO grievance committee met last week under the direction of chairman Lester Kropp. . . . Ground-breaking ceremonies are scheduled in the near future for the new South Side Day Nursery for which Tent No. 4 of Variety Clubs International will raise \$50,000. The Lewton Film Service has been incorporated to engage in transportation of motion picture films and merchandise.

## VANCOUVER

Albert Stone from Victoria is the new assistant manager at the downtown Odeon-Paradise. . . . Gwen Hanlon replaced Roma Estcott as head usherette at the Vogue. . . . Beatrice Pentreath, head of Odeon publicity, was married to William Wilkinson of Cobble Hill, Vancouver Island. . . . Perry Wright, Empire-Universal, has been elected president of the Vancouver Film Board of Trade. . . . Heavy snow is keeping many of the upcoast theatres closed, mostly in lumber centres. . . . Charles Thompson will open his new outdoor 400-car theatre near Weyburn, Saskatchewan, this spring. Myers Enterprises are expected to have their 650-car drive-in ready for business on Lulu Island near Vancouver on May 1. . . . Famous Players Theatre Managers of B. C. Association, elected the following slate of officers for 1953: president, Charlie Doctor; vice-president, Dick Letts; treasurer, Wally Hopp; and secretary, Earl Barlow.

## WASHINGTON

Betty Strickler, former secretary to Orville Crouch, eastern division manager of Loew's Theatres, was married February 6, to Hayes R. Dever, secretary and director of public relations at Capital Airlines. . . . A group of residents have petitioned Secretary of Interior Douglas McKay to hold off negotiations for commercial use of the Carter Barren Amphitheatre in Rock Creek this summer. This amphitheatre was named for the late Carter T. Barron, eastern division of Loew's Theatres. . . . The Variety Club of Washington was scheduled to have its traditional "Thank You" luncheon for the ladies who worked on the 1952 Welfare Awards Drive, on Saturday, February 28 in the Terrace Room of the Shoreham Hotel. Present will be the Board of Governors.



VARIETY

Wednesday, January 7, 1953

# Top Grossers of 1952

Here are 1952's best, that is, all films which went into release during the calendar year which have, or will have, grossed \$1,000,000 and over in domestic distribution and playdates to date. Only pictures excluded are those which went into distribution too late in the year or have played too few dates to make any reasonable determination of final gross business. Among these are Allied Artists' "Battle Zone," Columbia's "The Happy Time," United Artists' "Moulin Rouge," and "Limelight," RKO's "Come Back, Little Sheba," 20th-Fox's "My Cousin Rachel," Paramount's "Hans Christian Andersen," Universal's "Against All Flags" and Metro's "Prisoner of Zenda."

1. Quo Vadis.....	Technicolor... Par	\$12,800,000
2. Ivanhoe.....	Technicolor... M-G	10,500,000
3. Snows of Kilimanjaro.....	Technicolor... M-G	7,000,000
4. Sailor Beware.....	Technicolor... 20th	6,500,000
5. African Queen.....	Technicolor... Par	4,300,000
6. Jumping Jacks.....	Technicolor... UA	4,000,000
7. High Noon.....	Technicolor... Par	4,000,000
8. Son of Paleface.....	Technicolor... UA	3,400,000
9. Singin' in the Rain.....	Technicolor... Par	3,400,000
10. With a Song in My Heart.....	Technicolor... M-G	3,300,000
11. Quiet Man.....	Technicolor... 20th	3,250,000
12. Bend of the River.....	Technicolor... Rep	3,200,000
13. Plymouth Adventure.....	Technicolor... U	3,000,000
14. Stars & Stripes Forever.....	Technicolor... M-G	3,000,000
15. World in His Arms.....	Technicolor... 20th	2,900,000
16. I'll See You in My Dreams.....	Technicolor... U	2,900,000
17. Iron Mistress.....	Technicolor... WB	2,900,000
18. Just for You.....	Technicolor... WB	2,850,000
19. Distant Drums.....	Technicolor... Par	2,750,000
20. Million Dollar Mermaid.....	Technicolor... WB	2,750,000
21. Room for One More.....	Technicolor... M-G	2,750,000
22. Scaramouche.....	Technicolor... WB	2,750,000
23. Scaramouche.....	Technicolor... M-G	2,750,000

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## Cleared of Shea Charge

Charges of fraud against Edmund C. Grainger and Edward C. Raftery in their trusteeship of the Maurice A. Shea Estate were flatly rejected in a report rendered last week to the Bronx Surrogate Court by referee John L. Flynn in New York.

The report climaxing months of hearings, stated in part: "I find here an administration of the estate and the Shea Companies without a trace of fraud or constructive fraud by the executors. Rather it is one marked by care and prudence and crowned with exceptional success."

Rejected by the referee were charges brought by Dorothy Shea, wife of Gerald Shea, president of Shea Enterprises, and daughter of the late M. A. Shea, founder of the Eastern circuit. Grainger, former general manager and president of Shea Enterprises, Raftery of the law firm of O'Brien, Driscoll & Raftery, and Thomas E. Shea were named as the sole surviving trustees of the estate.

The action in the Bronx Surrogate Court was disclosed in January, 1952, following Mr. Grainger's dismissal as general manager of the circuit in what was described as an aftermath to a dispute over terms of his employment contract. Mr. Grainger, who is now head buyer and booker of RKO Thea-

tres, still has a suit pending against the Shea circuit in New York Supreme Court, calling for arbitration of his contract dispute. Litigation in this suit, it was explained, will be held up pending findings of the Bronx Surrogate Court, which will consider the referee's report.

## Japanese Distributors Screen Allied Product

Japanese film distributors, in this country for the first time, have spent the week in New York screening new Allied Artists product and conferring with Monogram International Corporation executives. Allied Artists of Japan have been using the physical facilities of Hideo Shiotsugu and Masatoyo Takano's Eiga Haikyu Company, Ltd., for some time. The two executives, who arrived in New York two weeks ago following a prolonged visit to the Allied Artists studios in Hollywood, confirmed that American films are currently firmly-established favorites with Japan's film fans. In viewing American product, Mr. Shiotsugu emphasized, "Running time plus suitable plot are possibly of even greater importance than artistic merit and star value."

## Loew's Votes Dividend

The board of directors of Loew's, Inc., have voted a dividend of 20 cents per share of common stock payable March 31, 1953, to stockholders of record March 13.

## Warners in Eastern Lab

Increased and unexpected demand for the company's new color process, WarnerColor, has forced Warner Brothers to supplement studio processing with the facilities of the Brooklyn, New York, plant, up to now handling 35mm black and white, 16mm orders, and special Government work.

One of the factors is the need for two film tracks for the new third-dimensional pictures. The company has an increasing quota of film to be made in the new medium. Currently, its "House of Wax" is being put through in the medium, Natural Vision. Preparing for production is "The Burning Arrow," which also will be made in Natural Vision.

Another factor is the increased use of WarnerColor as such. In work at the studio in that process are "The Boy from Oklahoma" and "Riding Shotgun." The coverage of the Coronation will make absolutely necessary the use of the facilities of the Brooklyn plant.

This coverage will be in conjunction with Associated British Pictures, and under supervision of Jack L. Warner. A 5,000-foot version is to be ready for national distribution within the week after the event, and shorter versions also will be ready the day after.

## THE GREATEST SPY-SMASHING SERIAL

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RED-HOT SUSPENSE  
that brings 'em back week  
after week after week!

# "What the Picture did for me"

## Allied Artists

**FLAT TOP:** Sterling Hayden, Richard Carlson—Good war picture in color, with lots of action and airplane warfare.—L. Brazil, Jr., New Theatre, Barden, Ark.

## Columbia

**CAPTAIN PIRATE:** Louis Hayward, Patricia Medina—A very good action picture, but no drawing power whatever. Attendance was at its lowest, and three cartoons failed to aid it. Played Tuesday, Wednesday, February 10, 11.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**CRIPPLE CREEK:** George Montgomery, Karin Booth—Good, glorified western and comments were good. Box office average. Small town and rural patronage. Played Wednesday, Thursday, February 4, 5.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**HAPPY TIME, THE:** Charles Boyer, Louis Jourdan—This just didn't go over at all. May be O. K. for Radio City Music Hall, but it sure was a waste of time in this rural theatre. Played Tuesday, Wednesday, Thursday, January 6, 7, 8.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

**MONTANA TERRITORY:** Lon McCallister, Wanda Hendrix—Technicolor was the only thing good I can say for this.—James C. Balcom, Gray Theatre, Gray, Ga.

**MY SIX CONVICTS:** John Beal, Gilbert Roland—This was a good show, but for some reason, it failed to draw. Those who saw it enjoyed it. Box office below average; second night killed it. Small town and rural patronage. Played Wednesday, Thursday, January 28, 29.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**SNIPER, THE:** Adolph Menjou, Arthur Franz—Very good suspense drama, well produced and with some acting that will keep your patrons on edge. Played Thursday, February 5.—James C. Balcom, Gray Theatre, Gray, Ga.

**WALK EAST ON BEACON:** George Murphy, Virginia Gilmore—Should have been cut twenty minutes not up to the P.B.I. standard of pictures.—James C. Balcom, Gray Theatre, Gray, Ga.

## Metro-Goldwyn-Mayer

**ACROSS THE WIDE MISSOURI:** Clark Gable, John Hodiak—Very good. This picture has a little of everything—humor, suspense, tragedy, etc., along with beautiful scenery. I believe from the general comment that the title of the picture is misleading, as the patrons expected to see a picture that was filmed in the Dakotas or Iowa, but actually it was at the head waters in Montana. Very small town, weather good. Played Saturday, Sunday, January 31, February 1.—J. R. Snively, Leith Opera House, Leith, No. Dak.

**ANGELS IN THE OUTFIELD:** Paul Douglas, Janet Leigh—Wonderful picture, but we couldn't get them in. All who came to see it liked it. Good acting and a good plot. If your patrons like baseball, don't miss playing this one. Very small town, weather good. Played Saturday, Sunday, January 31, February 1.—J. R. Snively, Leith Opera House, Leith, No. Dak.

**BECAUSE YOU'RE MINE:** Mario Lanza, Doretta Morrow—A beautiful picture in "Teco," a tender love story. There are no boring moments and the picture does not drag. We had a good crowd Sunday, then it fell off to hardly anything on Monday. In all the years I have been in business here, Tuesday night was the first time we didn't sell at least one kid ticket, and only three student tickets. Small town patronage. Played Sunday, Monday, Tuesday, February 8, 9, 10.—Tom Poulos, Paonia Theatre, Paonia, Colo.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

**MY MAN AND I:** Shelly Winters, Wendell Corey—This was not as good as my patrons expected. The box office was really a disappointment. Small town and rural patronage. Played Tuesday, January 27.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**PRISONER OF ZENDA:** Stewart Granger, Deborah Kerr—Was very disappointed with the results. I really thought this would go over. Many people thought it a reissue. We didn't do average business. We have not been snowbound, so can't blame it on the roads. Have there been too many like it?—E. H. Wood, Community Theatre, Harbor Beach, Mich.

## Paramount

**BLAZING FOREST, THE:** John Payne, Susan Morrow—A very poor draw, as it followed "Red Skies of Montana" (Fox) too closely. It was entertaining, but only for a double bill. Played Sunday, Monday, January 4, 5.—James C. Balcom, Gray Theatre, Gray, Ga.

**CARRIE:** Jennifer Jones, Laurence Olivier—This picture is not the type for mass entertainment. Poor box office. Eliminate if you can. Small town and rural patronage. Played Wednesday, Thursday, February 11, 12.—D. E. Burnett, State Theatre, Larned, Kansas.

**JUST FOR YOU:** Bing Crosby, Jane Wyman—Very fine picture with beautiful Technicolor. Pleasing to all patrons and did better than average gross. This picture will justify your best playing time. Small town and rural patronage. Played Sunday, Monday, Tuesday, January 4, 5, 6.—D. E. Burnett, State Theatre, Larned, Kansas.

**ROAD TO BALI:** Bob Hope, Bing Crosby, Dorothy Lamour—This combination has always proven a big box office and this picture is no exception. You will get some of those lost patrons back on this one and help pay off the mortgage. Small town and rural patronage. Played Sunday, Monday, Tuesday, February 1, 2, 3.—D. E. Burnett, State Theatre, Larned, Kansas.

**ROAD TO BALI:** Bing Crosby, Bob Hope, Dorothy Lamour—Only for those who still like Bing, Bob and Dorothy. It gave the students and natives a good laugh, but not impressive at the box office, to be sure. Played Thursday, Friday, Saturday, February 15, 16, 17.—Ken Gorham, Town Hall, Middlebury, Vt.

**SON OF PALEFACE:** Bob Hope, Jane Russell, Roy Rogers—As good if not better than "Paleface." Roy Rogers certainly gave this the boost that it needed, excellent entertainment for the entire family.—James C. Balcom, Gray Theatre, Gray, Ga.

## RKO-Radio

**LOOK WHO'S LAUGHING:** Lucille Ball, Edgar Bergen—This picture certainly met with favorable results. Don't be afraid to use this picture. Played Friday, Saturday, February 6, 7.—James C. Balcom, Gray Theatre, Gray, Ga.

**TEMBO:** Howard Hill and Wild Animals To be honest, we were a little uncertain of the drawing power of this feature without any star names, but we need not have worried—it was above average. An advance lobby display helped, and the trailer does a good job of selling too. Give it extra advertising and then stand back when the crowds come. Played Friday, Saturday, February 6, 7.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

## Republic

**QUIET MAN, THE:** John Wayne, Maureen O'Hara—I heard patrons come out saying, "That is the best picture I ever saw in my life." Everyone thought it was tops, acting wonderful, color exquisite. Only criticism I heard was that there was too much drinking and fighting, but they still liked it. Played Sunday, Monday, Tuesday, February 8, 9, 10.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

**QUIET MAN, THE:** John Wayne, Maureen O'Hara—We were very pleased with this picture, and so were the customers. You couldn't pay this price for film and stay in business long, but if you want to please all your customers, play it for them as a treat. Sure wish these percentage pictures carried an advertising rebate for the small exhibitors. I would like to shout about some of these better pictures. Played Sunday, Monday, January 4, 5.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

## Twentieth Century-Fox

**BLOODHOUNDS OF BROADWAY:** Mitzi Gaynor, Scott Brady—For a small town the previews were no good as they showed it to be 100% musical. I made an announcement from the stage before playdate and told my patrons this was one of the most enjoyable pictures of the year and not all music as the previews indicated. I would say that it is a typical small town show that will be a smash hit anywhere. Also the *blobs* are not good. Don't be afraid to push this as the year's best.—James C. Balcom, Gray Theatre, Gray, Ga.

**DAY THE EARTH STOOD STILL:** Michael Rennie, Patricia Neal—The women were scared off this one after seeing the trailer, which led them to expect an incredible "man from Mars" story. Actually that is pretty well what it is, but high production values, and top performances from Neal, Rennie and Marlowe satisfied even our women patrons. Comments and saving were all good. Business average. Played Monday, Tuesday, February 9, 10.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

**DON'T BOTHER TO KNOCK:** Richard Widmark, Marilyn Monroe—Seems the people came to see Monroe. Although it was not her type picture, she gave an outstanding performance.—James C. Balcom, Gray Theatre, Gray, Ga.

**DON'T BOTHER TO KNOCK:** Richard Widmark, Marilyn Monroe—I can make this short and sour. Unless you want to be laughed out of town, don't play "Don't Bother to Knock." That Monroe gal is just what I had heard—one big ham. The picture could have been O. K. but for her. She had better go back to "cheese cake." I don't guess I should complain, as I made money with it, but who wants people's money for nothing? Played Thursday, Friday, February 8, 9.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

**DREAMBOAT:** Clifton Webb, Ginger Rogers—An interesting picture in black and white with a few laughs. Evidently "Dreamboat" has just his interest for the teen agers and the children—we sold one kid ticket Tuesday night. Did poor business in this small town. Played Sunday, Monday, Tuesday, February 8, 9, 10.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**JAPANESE WAR BRIDE:** Shirley Yamaguchi, Don Taylor—Double billed with "Day the Earth Stood Still" (Fox) to average business. Story is interesting and unusual and has enough romantic content to please women in the audience, but lacks action to please all.

(Continued on following page)



(Continued from preceding page)

your male patrons. Our male patrons were divided in their opinion of it. Played Monday, Tuesday, February 9, 10.—Low Young, Norgan Theatre, Palmerston, Ont., Canada.

**MONKEY BUSINESS:** Cary Grant, Ginger Rogers—Both days did not bring in as much as I expected the first day. "It was too silly for words," one patron remarked. If your patrons like them silly, here it is. Small town and rural patronage. Played Sunday, Monday, January 11, 12.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**MONKEY BUSINESS:** Cary Grant, Ginger Rogers—Did average business or better. A very good comedy and was well received by the masses and classes alike. Play it if you can. Played Sunday, Monday, January 11, 12.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

**MY PAL GUS:** Richard Widmark, Joanne Dru—You will never play a better family comedy than this, even though there was a little objection to the divorced parents. Don't be afraid of it.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

**PONY SOLDIER:** Tyrone Power, Cameron Mitchell—The scenery in this picture in Technicolor and the action are far better than the title indicates. Will require little extra selling, but will be worth it in pleasing patrons. It is a northwest police type story and "Pony Soldier" is the name the Indians give to the police. Small town and rural patronage. Played Sunday, Monday, Tuesday, January 18, 19, 20.—D. E. Burnett, State Theatre, Larned, Kansas.

**RETURN OF THE TEXAN:** Dale Robertson, Joanne Dru—Made a mistake by playing this one only. This is a wonderful small town picture. If I had known what kind of a picture it was, I would have spent a little time on it and played it three days. Get out and sell this and your patrons will thank you. A natural for a small town. Played on Thursday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**ROSE OF CIMARRON:** Jack Buetel, Mala Powers—Played this with "The Ring," and it is a honey of a little western. "Rose" played her part very well, and my roughnecks loved her. Not a big picture, but a good picture. I am sick and tired of the big pictures that are no good. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**WE'RE NOT MARRIED:** Ginger Rogers, David Wayne—Comments were good, but when box office tells the second day, you know it has not pleased well enough to bring others the second night. Small town and rural patronage. Played Sunday, Monday, January 25, 26.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

## United Artists

**FIGHTER, THE:** Richard Conte, Vanetta Brown—A good picture in black and white with plenty of action and a good plot. The picture is well made and the cast does a fine job of acting, with one of the best fights we have ever seen filmed. Did average business in this small town. Played Friday, Saturday, February 6, 7.—Tom Poulos, Panna Theatre, Panna, Colo.

## Universal

**BLACK CASTLE, THE:** Stephen McNally, Richard Greene—This was very slow and the horror show that the previews indicated.—James C. Balkcom, Gray Theatre, Gray, Ga.

**DOUBLE CROSSBONES:** Donald O'Connor, Helene Carter—Expense went on, but the box office was a complete failure. Small town and rural patronage. Played Tuesday, February 3.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**FLAME OF ARABY:** Jeff Chandler, Maureen O'Hara—Very good with good color. We would have packed them in if the trailer had been good. Half of the picture is about a wild stallion and a race, but the trailer does not show either of these things. It's too bad the companies do not pay more attention to these previews, as they are the best advertising we have. Very small town. Weather good. Played Saturday, Sunday, January 17, 18.—J. R. Snively, Leith Opera House, Leith, No. Dak.

**HAS ANYBODY SEEN MY GAL?:** Piper Laurie, Charles Coburn—Ideal family entertainment—one of those rare films that pleases all your patrons, children, students and adults alike. Color is good and setting the story in the twenties was a fine idea for creating laughs. Has one of two nostalgic tunes slipped in for good measure too. Business fine. Played Sunday, Monday, February 11, 12.—Low Young, Norgan Theatre, Palmerston, Ont., Canada.

**HORIZONS WEST:** Robert Ryan, Julia Adams—Very good western that played to a below average attendance. Matinee was excellent—have been giving children small give-aways to get them in during the day so my patrons can enjoy pictures in peace at night. Played Sunday, Monday, February 8, 9.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**IT GROWS ON TREES:** Irene Dunne, Dean Jagger—Played it on double bill with "Tropical Heat Wave"

(Rep.), and together they did nothing at the box office. It is very silly and action slow. My patrons' reaction was that it was not very entertaining. Played Tuesday, Wednesday, February 13, 14.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

**IVORY HUNTER:** Anthony Steel, Dinah Sheridan—One of the best we have shown. Good color and sound and it was a picture for the whole family. Hesitated because of the English background, but had two full houses and everyone asked for more like it. Very small town. Weather good. Played Saturday, Sunday, January 10, 11.—J. R. Snively, Leith Opera House, Leith, No. Dak.

**JUST ACROSS THE STREET:** Ann Sheridan, John Lund—This one carries an old plot, but the patrons liked it. Good acting, and the picture will keep you in smiles. This one only grossed fair. Very small town. Weather good. Played Saturday, Sunday, February 7, 8.—J. R. Snively, Leith Opera House, Leith, No. Dak.

**LOST IN ALASKA:** Bud Abbott, Lou Costello, Mitzu Green—I'm sure the scenery in the picture cost less than fifty cents—the worst I have ever seen. The picture got by, as most Abbott & Costello fans aren't hard to please. Played Tuesday, Wednesday, January 6, 7.—James C. Balkcom, Gray Theatre, Gray, Ga.

**MA AND PA KETTLE BACK ON THE FARM:** Marjorie Main, Percy Kilbride—Now this is the kind of box office and picture I like to see—the house laughter and comments all good. If you are like me and failed to play these pictures, go and buy them. They are small town naturals. Small town and rural patronage. Played Sunday, Monday, February 1, 2.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

**RED BALL EXPRESS:** Jeff Chandler, Alex Nicol—Here is an excellent picture of the Red Ball (truck) Express. Not too much war but plenty of comedy and a little touch of romance. Jacqueline Duval plays the part of the French girl, and she is O. K. too. Played Wednesday, Thursday, January 14, 15.—L. Brazil, Jr., New Theatre, Bearden, Ark.

## Warner Bros.

**APRIL IN PARIS:** Ray Bolger, Doris Day—Gay, melodious, infectious musical comedy with something to please everybody. Business above average and just the kind of picture to lure 'em away from their TV sets, even if they're still paying for them. Word of mouth excellent and helps after opening day. Played Sunday, Monday, Tuesday, January 25, 26, 27.—Frank Vesley, State Theatre, Hollister, Calif.

**BIG JIM McLAIN:** John Wayne, Nancy Olson—Old John Wayne let us down on this one. No draw for some reason, but it was a good picture—it wasn't talked about enough. Anyhow did fair business, but should have been better. Played Sunday, Monday, January 11, 12.—Howard McGill, Elmore Theatre, Eclectic, Ala.

**HIGHWAY 301:** Steve Cochran, Virginia Grey—Here is one I played real late and I'm glad I did. It made me extra business both nights. Every city and town in this country should play this. A very tense drama. Played Tuesday, Wednesday, January 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

**IRON MISTRESS, THE:** Alan Ladd, Virginia Mayo—A good Technicolor picture, suitable for best playing time, though a little on the rough side. Box office average in this small town. Played Monday, Tuesday, Wednesday, February 8, 9, 10.—D. E. Burnett, State Theatre, Larned, Kansas.

**MIRACLE OF OUR LADY OF FATIMA:** Gilbert Roland, Angela Clark—I can see why they didn't insist on preferred time. We had the best Tuesday Wednesday-Thursday since "The Greatest Show on Earth" (Para.). If you want to see a full house and you have the potential customers, just let them know about it. By the way, it is a very good picture—plenty of action, suspense and something to think about. Played Tuesday, Wednesday, Thursday, February 3, 4, 5.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

**OPERATION SECRET:** Cornell Wilde, Phyllis Thaxter—Only a fair picture, and the story jumped so much that people who came in during the middle of the film couldn't get on to the story. Therefore, if I were to play it again, I would not admit anyone after the feature starts, then at the end of the picture open the box office up again for tickets for the last show. Played Wednesday, Thursday, January 7, 8.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

**SHE'S WORKING HER WAY THROUGH COLLEGE:** Virginia Mayo, Ronald Reagan—My matinee give aways are bringing in an ever-increasing number of children, which helps that pen to stick to black ink. Business fair. Movie very good and previews were terrific. Played Sunday, Monday, February 15, 16.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**SPRINGFIELD RIFLE:** Gary Cooper, Phyllis Thaxter—Not a big picture, but average and payable. Not justified for top allocation, however. Small town and rural patronage. Played Sunday, Monday, Tuesday, January 25, 26, 27.—D. E. Burnett, State Theatre, Larned, Kansas.

**STORY OF WILL ROGERS:** Jane Wyman, Will Rogers, Jr.—Following our policy of booking other than strictly action films at the weekend, we put this in. We were not disappointed, for not only was our attendance up to standard, it was just above. Al-

though some of the gumps about American politics were lost on a Canadian audience, all agreed the acting was first rate, ditto the color, and went away well satisfied. Played Friday, Saturday, January 30, 31.—Low Young, Norgan Theatre, Palmerston, Ont., Canada.

**THREE FOR BEDROOM C:** Gloria Swanson, James Warren—Miss Swanson might have been a box office draw in her day, but, brother, she would have done better to leave the older folks with a memory. This comedy is set aboard a train and stays aboard 74 minutes, about 60 minutes too long. The color (Natural Color) was poor in all indoor scenes. I would guess Miss Swanson financed this one herself. That will "learn" her! Played Wednesday, Thursday, February 4, 5.—Low Young, Norgan Theatre, Palmerston, Ont., Canada.

**WHERE'S CHARLEY?:** Ray Bolger, Allyn McLerie—A waste of Technicolor and playing time. Second night crowd very poor. If you haven't bought this one, be cautious. Small town and rural patronage. Played Wednesday, Thursday, January 21, 22.—D. E. Burnett, State Theatre, Larned, Kansas.

**WHERE'S CHARLEY?:** Ray Bolger, Allyn McLerie—Charley hid in the can and we hid in the office. Had to go in the red for uncle's share. Weather good. Played Friday, Saturday, February 6, 7.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

**WINNING TEAM, THE:** Doris Day, Ronald Reagan—Good human interest baseball story. Pleased all who came and had more business the second night than the first. Small town and rural patronage. Played Monday, Tuesday, January 28, 29.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

## Shorts Metro-Goldwyn-Mayer

**LAND OF TAJ MAHAL:** Fitzpatrick Travel Talks—Another Fitzpatrick travelogue that was of great interest. Any prizes, Mr. Fitzpatrick, for thinking up a new ending line to your travelogues, though? "ed a trademark with you?"—Low Young, Norgan Theatre, Palmerston, Ont., Canada.

**MUSICQUIZ:** Pete Smith Specialty—Shame, Pete, how could you slip in such a poor one? I have played all of your shorts, but some of my patrons asked if I got this one free.—George Kelloff, Ute Theatre, Aguilar, Colo.

**MUSICQUIZ:** Pete Smith Specialty—First Pete Smith we have played. It was a good novelty, and fun too!—Low Young, Norgan Theatre, Palmerston, Ont., Canada.

**TWO MOUSKETEERS:** Technicolor Cartoon—Excellent! By far the best Tom and Jerry they have made.—George Kelloff, Ute Theatre, Aguilar, Colo.

## RKO-Radio

**WATERBIRDS:** Tri Life Adventure—This Walt Disney 30 minute short stands out like a star and will bring any exhibitor compliments and good will, as well as box office receipts. We think this tops the previous Tri Life Adventure. Frank Vesley, State Theatre, Hollister, Calif.

## Twentieth Century-Fox

**OFF TO THE OPERA:** Terrytoon—Fair, but received a bad print. This one not as good as others in this series.—S. T. Jackson, Jackson Theatre, Flinton, Ala.

## Universal

**ABOUT BEN BOOGIE:** Lantz Technicolor Cartoon—If you're looking for hoos from your patrons, these Lantz shorts really bring them. I don't see why a company spends good money to produce a comedy (so called) like this.—J. R. Snively, Leith Opera House, Leith, No. Dak.

## Warner Bros.

**ART OF ARCHERY:** Sports Parade—This is a fine short on archery by champion Howard Hill. If you are playing the feature "Tembo" (RKO) starring Hill, in the future, slip this short in ahead. It paid off for us!—Low Young, Norgan Theatre, Palmerston, Ont., Canada.

**BEEP BEEP:** Merry Melodies—Good. WB cartoons are well liked.—George Kelloff, Ute Theatre, Aguilar, Colo.

**GIFT WRAPPED:** Merry Melodies—Cartoons with their own stars seem to get the best laughs. This starred "Tweety" and his friend "Sylvester".—Ralph Raspa, State Theatre, Rivesville, W. Va.

**LIGHTER THAN AIR:** Vitaphone Novelties—This is really a thrilling short. Made up of shots of old balloons and air-ships in flight, it features several spectacular crashes. Contrasts vividly the past experimental methods of air travel, if you are playing a modern flying picture.—Low Young, Norgan Theatre, Palmerston, Ont., Canada.

# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

## "The Future Began Yesterday"—in Show Business

ALL the excitement about "3-D" and the historical references to the facts of stereoscopy as applied to motion pictures, as compared with the coming of sound, a quarter of a century ago, leaves good showmen with increased convictions that there is nothing new under the sun, and that showmanship is the one solution to all problems of transition in this industry. What we're afraid of, is that some showmen will decide to coast along temporarily while there is such a revolution in prospect.

Actually, we can't afford to let down. We can't put our showmanship skills aside while inventors putter with processes and press agents search the dictionaries to find new ways of saying the same things over and over. Right now, we have the best line-up of new and coming attractions that the industry has ever known. We have a backlog that would carry this year of 1953 to a new high in recent history, for better business at the box office.

But we are cursed with a multitude of things that on occasion, work for us, and sometimes, work against us. The public, and the newspapers, will take "3-D" and run with it, as an item of news, which seems to prove that motion pictures, as such, are going out in the immediate future. No worse news could be circulated—but it's the penalty we pay. Anything that makes news about the movies, gets printed, more often bad than good. That's how it comes that our industry public relations is so comparatively bad—because our accumulative total of unfavorable publicity snowballs so fast we can't keep up with it.

We would like to urge all good managers to come to the aid of their industry, in this emergency. Get up on your feet, at luncheon clubs, and tell the public that we will still have good movies to offer them, for years to come, the kind they have grown to accept and like, as their best entertainment. Tell your newspaper man that there will be no earth-shaking change in either program or policy insofar as your theatre is concerned.

### 33rd ANNIVERSARY

National Screen Service is celebrating its thirty-third year of service to our industry, a third of a century in this business. The HERALD, celebrated its one-third of a century, in 1948. There are few with that tenure of service in film industry.

Members of the Round Table have good reason to be appreciative of National Screen Service. It combines most of the advertising and accessory services of the major companies under one roof and one direction. Otherwise, we would have a dozen stops to make on our errand of accumulating showmanship materials.

For seven years, we have solicited as part of the data used to identify the showmanship quality and scope of various Round Table members and their situations, some statistical information about the "standing" order for advertising materials. You would be surprised how enlightening this is, like going into a town and visiting the theatre, as a measure of activity.

We regret that some "standing" orders should more properly be termed "sitting" orders—because, years ago, somebody placed a "standing" order and then took a firm, sitting position, and never raised the ante, in the cause of showmanship.

When sound came in, it brought dialogue to the screen, and dialogue is part and parcel of the great art of narration in the telling of dramatic stories on the screen. No matter how much you liked the old silent movies, they were dumb, in more ways than one. Sound gave them speech, and song, and music beyond any the public had been able to afford except in larger situations. Now, we await the proper development of three-dimensional films, improved and given dramatic values. Let's not suffer from "3-Dementia" while we are finding the answer.

In Bob Wile's "Service Bulletin" for the Independent Theatre Owners of Ohio, we find that an editorial written by Truman Twill, by-line columnist in the *Marion Star*, is well worth quoting. He says, "Some of my best friends are movie managers, and I want to make a confession. Their coffers have not been enriched much by my patronage in recent years, nor by a lot of other people like me, and that's what managers call a box office problem."

"I used to go to the movies, without regard to the quality of the product. I just went. It was the thing to do, people weren't choosy. Now, they are going to the movies again, or rather, they are sitting still and letting the movies come to them, via television. And they aren't choosy, now."

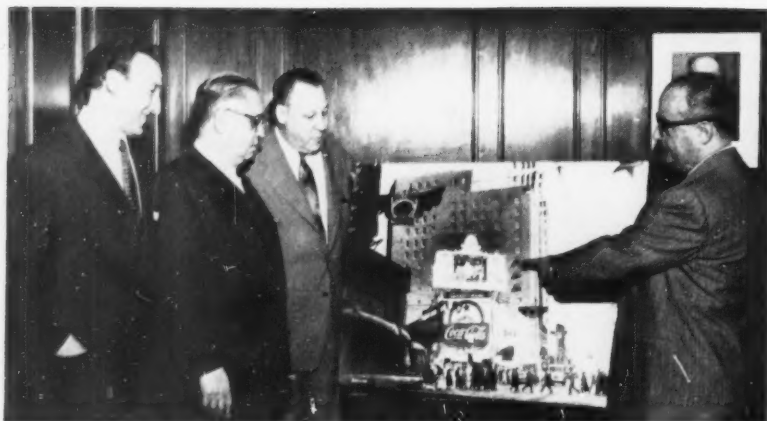
"Some of the pictures they are looking at now were the clinkers of the industry. Some are good films that didn't click. None is the cream of the crop, but all are being watched. And I am helping with the watching."

"It wasn't what happened to the movies that kept me from going to theatres. It was what happened to me. The movies kept getting better than ever, but I ran out of steam. I'd suggest you call a psychiatrist to find out why a fool who hasn't seen half a dozen movies since Shirley Temple grew up, will get bleary-eyed night after night watching re-runs of rejects and turkeys."

"For heaven's sake, quit blaming the movies. They're swell. It's the people who have deteriorated."

When this issue of the Round Table goes to press, we'll be flying down to Miami, then across Florida to the West Coast and back to Jacksonville. We hope to see a number of our members en route, for there are many good showmen among them, and we will enjoy the meeting. Then we'll work our way northward, stopping over in Georgia and the Carolinas, as time permits.

—Walter Brooks



Columbia's assistant general sales manager, Rube Jackter, points out the effectiveness of "Salome" billboard advertising in Dallas, to sales executives George Josephs, Louis Weinburg and Irving Wormser.



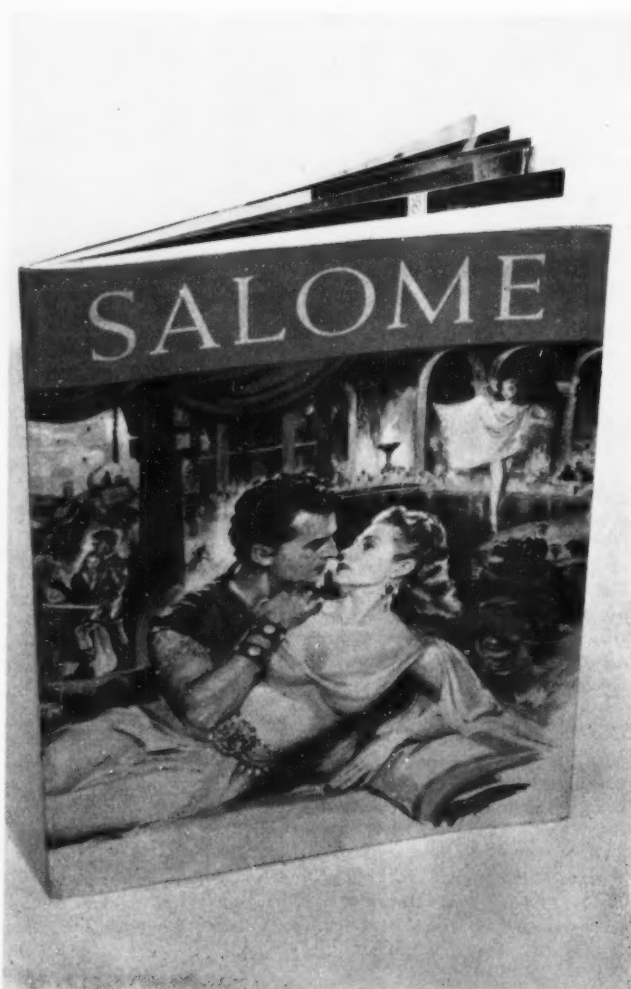
"Salome" is about as big a sensation right now as she was in Old Testament days. Above you see a special issue of the *Chicago Herald American*, and below, the attractive souvenir book, prepared for theatre distribution.

## "Salome" Dances Box Office Tune



Art director, Everett Walsh, exploitation manager Al Rylander, advertising-publicity director Howard LeSieur, show Art Grosbart, of Decca Records, and Bob Ferguson, the results of their plans for a record album of "Salome" sound-track music.

Exploitation manager Al Rylander, and Seymour Lipton, of Flexees, Inc., look over a demonstration and test of the "Salome" bathing suit which will tee off a 148-city beauty contest.





## Columbia's Campaign Catalog

Columbia Pictures is currently in the midst of what its advertising and publicity department believes is the biggest direct mail sales promotion campaign ever conducted on behalf of a single motion picture. The picture in question is "Salome," the most important in Columbia's history, and the campaign, which got underway December 10, is set to run past the Easter week key city pre-release openings.

The mail campaign's opening gun fired a four-page, full color brochure across the country to every exhibitor, film editor, trade paper editor, Hollywood correspondent, as well as all of Columbia's sales personnel, domestic and overseas. The brochure was highlighted by a full length picture of Rita Hayworth, resplendent in the last and flesh colored veil of the seven she wears in Salome's famous dance. It also carried the full cast and credits of the Technicolor production, which also stars Stewart Granger and co-stars Charles Laughton and was produced by Buddy Adler and directed by William Dieterle.

Three weeks later the brochure was followed by a "Salome" birth announcement. Addressed by hand at the home office, over 20,000 of the announcements were mailed. On the face of the folded announcement Columbia Pictures hailed the birth of a girl (and what a girl!).

### Ad Proofs Sent to Full Theatre List

Right on the heels of the first ad proofs came the "Salome" paperweights with which to keep the high pile of Columbia literature from falling off the desk. The clear plastic block held reproduction of the same picture of Miss Hayworth that had appeared in the opening brochure.

Next, the four color, four page insert announcing the sales policy on the production was mailed to the entire theatre list. In rapid succession, proofs of five different magazine ads, a trade paper insert and cartoons of the special "Salome" cigarettes were put in the mails. As this issue goes to press the souvenir books, published to be sold in theatre lobbies, are ready for distribution.

Yet to come are the proofs of the full color full page ads to appear in *Seventeen*, Metro group Sunday papers, *Pictorial Review*, *Collier's*, *American Weekly*, *Life*, *Look* and the *Saturday Evening Post*.

While much effort has gone into the direct mail promotion campaign, this has not been Columbia's sole point of concentration. The magazine advertising campaign is being supported by an all-out publicity drive which has already paid dividends in the form of fine color breaks in such publications as *Look* and *American Weekly*. Gigantic billboards have been erected at key spots.

## The Screen Achievement of 1953

# SALOME



**February 1**—*Filmland* and *Motionworld* magazines on news stands, with 2 color ads, to be seen by 2,000,000 readers.

**February 2**—Salome cigarettes, mailed in individual boxes, to all sales personnel.

**February 4**—*Motiontime* magazine will appear on news stands, with 2 color ad, to be seen by 800,000 readers.

**February 6**—*Screenland* and *Silver Screen* magazines on news stands, to be seen by 2,000,000 readers.

**February 10**—*Photoplay* magazine on the stands, to be seen by approximately 5,400,000 readers.

**February 24**—Proofs of 2-color ads scheduled for seven different fan magazines, mailed to a complete list of theatres.

**March 1**—*Seventeen* magazine will appear on news stands, carrying 2-color ad, to be seen by approximately 4,000,000 readers.

**March 5**—*Motion Life* and *Motion Star Parade* will appear with 2-color ads, to be seen by approximately 4,000,000 readers.

**March 5**—*Motionland* magazine, on the stands, to reach 800,000 readers.

**March 5**—*Motion Fan*, *Screen Fan* and *Screen Life* magazines will be on the stands, with 2-color ads to be seen by 1,200,000 readers.

**March 13**—Proofs of full-color ad to appear in *Collier's* magazine will be sent to complete list of theatres.

**March 13**—*Motion Picture* magazine will appear on news stands, with 2-color ad, to be seen by approximately 4,000,000 readers.

**March 16**—Proofs of full-color spread to appear in the *American Weekly* will be sent to complete list of theatres.

**March 20**—Proofs of full-color ad to appear in *Life* magazine will be mailed to complete list of theatres.

**March 20**—*Collier's* magazine will appear on the news stands, carrying full-color ad, to be seen by approximately 12,000,000 readers.

**March 22**—Full-color spread in the *American Weekly* supplement section by approximately 21,857,150 readers of metropolitan Sunday newspapers in twenty three key cities.

**March 27**—*Life* magazine on the stands with full-color ad, which will be seen by approximately 21,000,000 readers.

**March 27**—Trade paper insert, announcing country-wide opening dates.

**March 29**—Proofs of full-color Sunday supplement ad to appear in the *Pictorial Review* section of 23 key city newspapers, mailed to complete list of theatres. This advertising is to coincide with playdates.

**March 29**—Full-color *Pictorial Review* ad will appear in 23 key cities, with approximately 34,500,000 readers, to coincide with playdates of pre-release and first-run theatres. This advertising will also appear in ten additional Sunday newspapers, with 14,136,000 readers, to coincide with further playdates and holdover engagements.

**March 31**—Proofs of full-color ad to appear in *Look* magazine will be sent to complete list of theatres.

**April 5**—"Salome" pre-release openings throughout the nation.

**April 6**—Nationwide contest, sponsored by Florence Bathing Suit Company, announced in newspapers across the country.

**April 7**—*Look* magazine will appear on news stands, carrying full-color ad, to be seen by approximately 13,000,000 readers.

**April 15**—*Saturday Evening Post* on the news stands with full-color ad, to be seen by approximately 7,000,000 readers.

[The aggregate number of readers for the complete list of magazine advertisements delivers a total of 176,443,150 reader impressions.]

A COLUMBIA PICTURE

COLOR BY

Technicolor



## QUIGLEY AWARDS CONTENDERS

J. ALEXANDER Odeon, Dudley, Eng.	JOHN H. IDDES Astra, Merryfield, Eng.	C. A. PURVES Astra, Hemswell, Eng.
DAVE BORLAND Dominion Vancouver, Canada	FORREST JUSTUS Imperial Long Beach, Calif.	JOE REAL Midwest Oklahoma City, Okla.
JOSEPH BOYLE Poli, Norwich, Conn.	W. R. KEMP Grand, Grand Is., Neb.	BILL REISINGER Murphy, Wilmington, O.
BILL BURKE Capitol Brantford, Can.	ARNOLD KIRSCH De Luxe, New York	EDW. ROBINSON Granada, Cleveland, O.
BOB CARNEY Poli, Waterbury, Conn.	SIDNEY KLEPER College New Haven, Conn.	MORRIS ROSENTHAL Poli, New Haven, Conn.
LOU COHEN Poli, Hartford, Conn.	RUDY KOUTNIK Palace, Milwaukee, Wis.	SYDNEY L. SALE Granada, Dover, Eng.
R. L. COOK Savoy, Swindon, Eng.	JOHN E. LAKE Savoy, Luton, Eng.	HAROLD SHAMPAN Gaumont Islington, Eng.
BOB COX Ben Ali, Lexington, Ky.	ED LINDER Ontario Washington, D. C.	JEROME H. SCHUR Melba, New York
A. H. CRAWLEY Odeon, Greenwich, Eng.	J. TAPKE LOKENBURG Astra, Hague, Holland	PHIL SESSIONS Blue Mouse Tacoma, Wash.
W. S. CROSSON Regal, Greenock, Scot.	ABE LUDACER Valentine, Toledo, O.	S. C. SHINGLES Odeon, Stafford, Eng.
TED DAVIDSON Ohio, Lima, Ohio	T. MURRAY LYNCH Paramount Moncton, Can.	VIC SICILIA Rivoli, Muncie, Ind.
J. DI BENEDETTO Poli, Worcester, Mass.	P. E. MCCOY Miller, Augusta, Ga.	GEORGE SNYDER Paramount Syracuse, N. Y.
CHARLIE DOCTOR Capitol Vancouver, Can.	CECIL McGLOHON Avon, Savannah, Ga.	S. L. SORKIN Keith's, Syracuse, N. Y.
J. W. ELLIS Odeon, Chester, Eng.	DESMOND MCKAY Playhouse Galashiels, Scot.	MURRAY SPECTOR Teaneck, Teaneck, N. J.
DOUGLAS EWIN Regal, Oxford, Eng.	RAY MALONE Alden, Jamaica, N. Y.	E. Y. STAFFORD Raleigh Road Drive-In Fayetteville, N. C.
GEORGE FINDLAY Ritz, Cambuslang, Scot.	TONY MASELLA Palace, Meriden, Conn.	KARL SUTHERLAND Vincastle Greencastle, Ind.
ARNOLD GATES Stillman, Cleveland, O.	RON MELLINGS Astra, Stafford, Eng.	M. LE G. SYKES Odeon Nottingham, Eng.
SAM GILMAN State, Syracuse, N. Y.	S. V. MURDOCH Corona, Liverpool, Eng.	FRED TELLER, JR. Strand, Hastings, Neb.
R. E. GORDON Odeon, Sketty, Eng.	ROBERT C. OSBORNE Ritz, Jersey City, N. J.	JIMMIE THAMES Rowley Theatres Little Rock, Ark.
ROBERT P. GOSS Gaumont, Chester, Eng.	PEARCE PARKHURST Suburbia Drive-In Gainesville, Fla.	FRED TICKELL Monarch Medicine Hat, Canada
SAM GREISMAN Embassy, Ft. Wayne, Ind.	GEORGE PETERS Loew's, Richmond, Va.	BILL TRUDELL Capitol, London, Can.
BOB HARVEY Capitol North Bay, Can.	KEITH PETZOLD Broadway Portland, Ore.	JERRY B. WALDEN Crest, Seagoville, Tex.
W. A. HILTON Astra, Markham, Eng.	E. G. PIKE Odeon, Southend, Eng.	JOHN V. WARD Seneca Niagara Falls, Can.
EARLE HOLDEN Lucas, Savannah, Ga.	PETER PISANO Avalon, Chicago, Ill.	LILY WATT Odeon Coatbridge, Scot.
VERN HUDSON Capitol St. Catharines, Canada	LESTER POLLOCK Loew's, Rochester, N.Y.	H. F. WILSON Capitol, Chatham, Can.
D. HUGHES Regal, Cheltenham, Eng.	EDW. PURCELL Virginia Harrisonburg, Va.	
BILL HUPP Rialto, Tacoma, Wash.		

## Round Table

**Q** HARRY GOLDSMITH, manager of Schine's Palace theatre, Lockport, N. Y., caught a fast ride on the premiere of "Niagara" in nearby Niagara Falls, both sides of the border, and capitalized the personal appearance of visiting Hollywood stars, including MARILYN MONROE and DALE ROBERTSON. . . . JOE BOYLE, manager of Loew's Poli, Norwich, Conn., gets good display for publicity mats on "Mississippi Gambler" in local advertising by cooperating stores. . . . WALTER T. MURPHY, manager of the Capitol theatre, New London, went all-out in the promotion of Allied Artists' "Torpedo Alley" which was produced on location at the huge U. S. Submarine Base at New London. . . . HARRY SHAW, division manager for Loew's New England theatres, splashing the local newspapers with terrific advertising for "3-Dimension" Stereo-Techniques, playing in Poli houses. . . . TED DAVIDSON, manager of the Ohio theatre, Lima, Ohio, obtained a proclamation by the Mayor to inaugurate "Protherhod Week." . . . FRANKLIN FERGUSON, of the Bailey theatre, New Haven, had television of the Chicago fight as a side attraction in theatre foyers, and in his newspaper advertising. . . . LEO RICCI, of the independent Capitol theatre, Meriden, had a front-page break when one of his young audience received a trophy from Abbott & Costello, as their "most avid fan"—the boy spent nine straight hours looking at his favorite comedians! and they liked it! . . . TONY MASELLA, manager of the Palace theatre, Meriden, Conn., planted a publicity picture of Elaine Stewart in local newspapers as a plug for "The Bad and the Beautiful"—and they liked that, too! . . . Jack Scanlon, city manager for Warner's theatres in Torrington, and VIC MORELLI, at Warner's Empress theatre, Danbury, Conn., stressed adult entertainment in their advertising of "Risky Gentry."

**Q** ARNOLD GATES, manager of Loew's Stillman, Cleveland, had such a nice Lincoln portrait as lobby display on Abraham Lincoln's Birthday that he had a request from a nearby school to have it for their permanent use. Request granted. . . . MONTY SALMON, managing director of the Rivoli theatre on Broadway, posing for news pictures with examples of his shadow-box displays for "Salome"—which is the new attraction coming in soon, for a run. . . . J. V. CAHILL, JR., who has been manager of the Motor-Park drive in theatre at Pink Hill, N. C., has been promoted to manager of the Colonial and Strand theatres in Canton, N. C., according to advices from our old friend, R. E. Agle, general manager of Stateville theatres, at Boone, N. C. . . . W. V. NOVAK, manager of the Capitol theatre, Winnepeg, celebrated the 32nd anniversary of his theatre with remembrance of Adolf Zukor and N. L. NATHANSON, who formed Famous Players-Canadian Corporation, just 32 years ago. The Capitol opened on Valentine's Day, in 1921, under this management. . . . Nine neighborhood theatre circuits in New York City will co-sponsor the premiere of Rosemary Clooney's first picture, "The Stars Are Singing" for the cooperative benefit and metropolitan pre-selling value of the Broadway run, opening at the Astor on March 10th. . . . Harry Wiener, manager of Schine's Oswego theatre, Oswego, N. Y., had a multiple-13 tieup that had the town all excited, as a plug for his "Friday the 13th" show. . . . LEE WILLIS, manager of Schine's Piqua theatre, Piqua, Ohio, had a new stunt, a "Pick One—Take Two" game to play at his Saturday morning show. Lucky youngsters who guess right, could take two silver dollars, the others who picked one and lost, put their dollar back into the jackpot. Winners had a chance to play for the total jackpot at the end of the program.

**Q** DAN KRENDEL says it's Spring in Canada, and the unseasonal weather is making him feel the first pangs of Spring fever, so he's refocusing his current showmanship contest to include all the "Spring Festival" campaign ideas that get showmen into action—even though its only February down here. . . . Harry Wilson, manager of the Capitol theatre, Chatham, Ont., landed a six-column pictorial story on "Snows of Kilimanjaro" that took over the local newspaper space. . . . BILL TRUDELL, manager of the Capitol theatre, London, Ont., booked "Canadians in Korea" as an attraction when the Royal Canadian Regiment returned to their local headquarters, and had the regiment as his guests, with wonderful press relations, public relations and industry relations, for all of Canada and us, too. That's what we call "selling your theatre," which means making it really important in your community life. It does us all proud. . . . TILLIE PYSYK, JOE BOYLE's able assistant at Loew's Poli, Norwich, who handles the publicity, and how! She arranged a "3-D" candy stand, probably with chocolate bars that have length, breadth and thickness, which is highly commendable as an attraction for buyers. . . . Geo. Robinson, manager of the Roxy theatre, St. Thomas, Ont., promoted a "Let's Go to the Movies" cooperative page ad, with the local distributor of Bendix appliances. . . . JIM HARRISMAN writes from Odeon, Toronto, headquarters, to say that fourteen campaigns are en route as entries for the Quigley Awards, from as many Odeon managers across Canada. . . . MORRIS ROSENTHAL, manager of Loew's Poli, New Haven, had Elaine Stewart on a personal appearance tour, and proves that this gal is highly popular with managers, and newspaper men, for reasons that show in her photographs.

# Canton, Ohio Theatre Poll

## Selling Approach

The first annual National Movie Poll, conducted by the Canton, Ohio, Theatre Association, has been launched, and we applaud, because it is so local, but plans to become national, and no reason why it shouldn't. According to our book there are twelve theatres in Canton, highly competitive with each other, so it's a good sign, and a good thing for the industry, when they all work together to beat the Academy Awards to the punch. Folks in Canton will have their own opinions, and are entitled to express them.

The joint effort is paying off with plenty of good newspaper publicity, the *Canton Repository* saying "Fans here get a chance to name their best stars, films"—and that shows how much local interest there can be in a national campaign, conducted close to home. Newspaper by-line writers, opinion makers, club women, film council leaders are all cooperating. Ralph Russell, manager of the Palace theatre, Ted Hooper, manager of the Ohio theatre, and Harry Klotz, manager of Loew's theatre, heading the Association, pose with civic leaders in a news picture starting the campaign. Poll ballots must be in by midnight, March 8th, so Canton, Ohio, will pick its own before the technicians in Hollywood.

### Arizona Paramount Goes "Above and Beyond"

Bruce A. Ogilvie, advertising manager for the Arizona Paramount theatres, sends us good pictures of his street demonstration and general exploitation for "Above and Beyond"—done with the cooperation of Williams Air Force Base, "the nation's first jet fighter school"—in which newspapers and radio blasted away at the objective. He says that theatre manager Melvin Warshaw lost a bit of weight in accomplishing this mission, but it was a job well done. A stage presentation of a Distinguished Flying Cross, the swearing in of a new recruit, and signing over of a new Air Force officer, were incidents in recruiting week.



Always a pleasure to print pictures of managers in the act of receiving awards for showmanship. Above, at right, Henry Burger, Warner's district manager, presents Milford Parker (left), manager of the Strand, Erie; Bob Bowman, manager of the Warner, Erie; and Henry Rastetter, manager of the Columbia, Erie, with well-deserved checks.

### THE STARS ARE SINGING—Paramount.

In color by Technicolor. They climbed the stairway to the stars—singing, dancing, romancing their way to fame—while a whole nation cheered them on. Everything a musical film could be! Three of the greatest voices in the world. Rosemary Clooney—"Come On-A My House"—plus Anna Maria Albergheggi—"she sings like an angel"—plus Lauritz Melchior, the lovable man of the Met, in his greatest movie role. 24-sheet and smaller posters are made for cut-outs as lobby and marquee display. Herald keys the campaign. Newspaper ad mats are filled with three star photos, all good selling approach. Plenty of sizes for all situations, and a complete campaign mat, in the big 35c economy size, which contains 12 small ads and slugs, and a publicity mat. Delightful story, delightful singing—three stars and a dog, all different in style. None can sing the other's songs; and you know what W. C. Fields always said, "Never work opposite a child or a dog, they'll steal the show." This show is stolen—five ways, all good. Naturally, the music tieups are your best bet, for you have some best-selling, best-liked and best-known sources to capitalize. Picture deserves a special letter of recommendation over the signature of the manager, and press previews to start opinion makers. You have a treat in store for your audience—tell 'em and sell 'em.

### I CONFESS—Warner Brothers.

Alfred Hitchcock's dramatic production, a guarantee of relentless suspense, filmed in colorful Quebec, with Montgomery Clift and Anne Baxter. This is deceit! This is danger! This is love! Crushed lips don't talk! A shame confessed! A sin concealed! A story of temptation—and terror! Strong 24-sheet and other poster values for showmanship posting. Newspaper ad mats numerous and exciting, in all sizes and shapes. We like No. 501 because it's different and will stand out on a page without going over your budget. No. 301 is a smaller version of the same idea. There are teasers, and a big 35c combination ad and publicity mat for small situations, which gives you eight mats at the cost of one. No herald listed, but you can make one, using over-sized newspaper ad mats, and sell the back page to an advertiser. Hitchcock is a trademark for breathless excitement and adventure. Capitalize on his following among your faithful movie-goers, for they can't find Hitchcock on television. There's a recording of the title song, and you can get one free for your disc jockey if you ask for it. Perry Como sings it, and he's NOT in the picture. Good line of banners and valances, which we think are limited, for the most part, to use in larger situations, but they dress up a marquee, and make a special occasion look like something special.

### THE NAKED SPUR—MGM.

In color by Technicolor. Raw emotions, savage vengeance, raging passions, untamed fury! The only girl in that lawless, love-starved wilderness, and the last man alive gets her! Jimmie Stewart, Janet Leigh, Robert Ryan and Ralph Meeker in one of MGM's better westerns that you'll not be able to get on the parlor television set this year or ever. Good stars, well liked, in a superior story. 24-sheet and other posters are good for lobby and marquee cut-out displays. A set of lobby door panels will dress your house. Jumbo herald keys the campaign and pounds out the proper selling approach. Sell the back page to a cooperative advertiser and he'll accomplish the distribution of it. Special accessories for showmen, from MGM who specialize in getting up new devices to draw business to your box office. A set of 11x14 color stills will sell color with color as a special lobby display. Newspaper ad mats are in generous supply, and we like No. 206, for style and quality. There is also the 35c complete campaign mat for small situations, which carries eight small ads and slugs, two publicity stills that your newspaper will cast and use in free space, and enough linotype border to give you a change for your ads. A real bargain, this big 35c economy size. Jimmie Stewart is always an attraction, and never so much as when he plays a good bad man, of the wild and wooly west.

### TAXI—20th Century-Fox.

The day St. Anthony took a New York cab driver for a ride! Hard-boiled New York, that's where it happened! City of steel and sophistication, and then—a miracle! Dan Dailey and Constance Smith, in the most wonderful motion picture your heart could ever want to remember! 24-sheet, particularly, and other posters, are pleasantly different in styling, and excellent for lobby and marquee display. Herald keys the campaign for small situations, and the window card has the same style as the 24-sheet. Newspaper ad mats in excellent variety, with a set of teaser ads that start you speeding to the box office. The complete campaign mat for small situations gives you a nice assortment of six ads and two publicity mats, for the bargain price of 35c at National Screen. Buy this and call it economy, but it really puts variety in your selling approach.

<b>FILMACK</b>	<b>SPEED!</b>
	<b>QUALITY!</b>
<b>SPECIAL TRAILERS</b>	<b>SHOWMANSHIP!</b>
<b>CAN'T BE BEAT!</b>	
630 NINTH AVENUE NEW YORK 36, N.Y.	1327 S. WABASH CHICAGO 5, ILL.



# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## POSITION WANTED

AGGRESSIVE THEATRE MANAGER WITH 25 years experience and best of references would like to manage a theatre in Eastern Penna. Reply to BOX 3709, MOTION PICTURE HERALD.

## USED EQUIPMENT

TRY AND TOP STARS' OFFERINGS! SUPER Simplex mechanisms, beautiful, \$450. part, RCA PG-222 sound system, MI 5030 soundheads, double channel amplifier, etc., rebuilt, \$1,250; 2 unit electric ticket register, excellent, \$75.50, aluminum reels \$1.25, film canisters, \$1.25 section. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

SUPER SALE ON SUPER SIMPLEX MECHANISMS, excellent condition, only \$225 each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

## BOOKS

MAGIC SHADOWS. THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1250 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC the big book about your business 1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1250 Sixth Ave., New York 20, N. Y.

## "Torpedo Alley" Uses Intensive Exploitation

Preceded by an intensive advertising and exploitation campaign, Allied Artists' "Torpedo Alley" had its New England premiere February 13 at the Capitol theatre, New London. In the five-day period before the opening, a heavy newspaper advertising and radio campaign heralded the film. The Navy made a 22-foot atomic torpedo available for display in a local department store and set up some miniature submarines in the theatre lobby.

## Claude Ezell Organizing International Drive-in Unit

Claude Ezell, of Dallas, operator of one of the largest independent drive-in circuits in the United States, announced this week that plans are under way for organizing the International Drive-in Theatre Owners Association. Texas Drive-in Theatre Owners Association, headquartered in Dallas, will be the first unit to join the international organization which also will headquarter in Dallas. Other units which have applied for membership are located in Mexico, Brazil,

## HELP WANTED

OPPORTUNITY FOR EXPERIENCED DRIVE-IN operator. Handle operation and concession large drive-in (qualified assistant may apply). State experience. Preferable age about 35. Reply P. O. BOX 95, Elmford, N. Y.

MANAGER CONNECTICUT SITUATION. STATE experience and salary required. BOX 3707, MOTION PICTURE HERALD.

EXCELLENT OPPORTUNITIES FOR THEATRE managers, both indoor and outdoor theatres, with one of the largest independent circuits in the Middle West. Will pay good wages to start, moving expenses, and unlimited opportunities for advancement. Give us full details if you are interested. BOX 3706, MOTION PICTURE HERALD.

WANTED. EXPERIENCED THEATRE MAN-agers for Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Mgr., Warner Bros. Theatres, 227 Clark Bldg., Pittsburgh, Pa.

## SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photooffset printing. CATO SHOW PRINTING CO., Cato, N. Y.

SPEAKER RECONING, WEATHERPROOF PARTS used. Prices \$1.30 each and up. FIDELITY RADIO & ELECTRIC CO., Clarkston, Ga.

PHOTO BLOWUPS, 40 x 60, \$7.50, 50 x 40, \$5.00 unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

## STUDIO EQUIPMENT

SELL YOUR SERVICES AND EXPERIENCE. Shoot local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19, N. Y.

Peru, Australia, Panama, Canada, Hawaii, Cuba, and South Africa.

Inasmuch as this international organization will embrace members of both Allied and TOA, it will function as an independent association for the particular benefit of the drive-in theatre, and the entire motion picture industry in general.

Mr. Ezell has instructed Al Reynolds, his vice-president and general manager of Ezell and Associates, who is also a member of the board of directors of Texas Drive-In Theatre Owners Association, to attend the Allied drive-in meeting in Milwaukee, March 24-26. Mr. Reynolds will address the Milwaukee group and outline the activities of the Texas Association.

The Texas Association, which already has 222 members and represents 363 drive-ins, is currently conducting a campaign for additional memberships.

## Terry Talks to SMPTE

Paul Terry, president of Terrytoons, Inc., addressed a meeting of the Atlantic Coast Section of the Society of Motion Picture and Television Engineers last week at the Museum of Modern Art in New York.

## NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY \$4.75; changovers, with footswitches, \$42.50; parts for Simplex and Powers, 30% discounts; sand urns, \$4.95. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

EVERYONE'S BUYING 'EM! 4" 35c; 8" 50c; 10" 60c; 12" 85c; 14" \$1.25; 16" \$1.50; any color. Eric Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

REEL VALUES! 2000' ALUMINUM \$3.35; 15A Rectifier bulbs \$4.59; Rewinds \$9.95 set; Stereopticons \$24.95; 9x12 plastic screens \$42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## THEATRES

GAIETY HOUSE, RONAN, NETTING RATE \$17,500 yearly. House attached. Literature. Terms. Wire McADAM, Livingston, Mont.

FOR SALE. SMALL DRIVE-IN THEATRE, good business, low price. Must sell at once due to sudden change in health. DRIVE-IN THEATRE, Centerville, S. D.

## DRIVE-IN EQUIPMENT

STRONG MOBILE 75 AMP ARC LAMPS with rebuilt metal reflectors \$600. part; in-car speakers with 4" cones \$15.90 part with junction box, underground cable \$65M. Complete drive-in outfits from \$1,895. (Send for lists.) Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## SEATING

YOU CAN'T BEAT THIS! REBUILT PANEL back spring cushion chairs \$4.95, many other bargains, send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## Legion Approves Three of Four New Productions

The National Legion of Decency this week reviewed four new productions, putting one in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I is "Confidentially Connie," and in Section II "Seminole" and "The Tall Texan." In Class B is "One Girl's Confession," because it "tends to condone taking the law into one's own hands; suggestive costuming and situations."

## Hamilton Managers Elect A. Kent Craig President

TORONTO: A. Kent Craig has been elected president of the Hamilton, Ont., Theatre Managers Association, one of the oldest organizations of its type in Canada. Other officers elected were Oscar Lang, vice-president; Mrs. Jean Ford, secretary-treasurer; and J. P. McDonough, Jack Hunter, Jr., Paul Turnbull and Andrew McDougall, directors.

# The Product Digest

## Sombrero

**MGM—Romance in Mexico**

MGM took its cameras down to Mexico to film this present-day fable of three romances. The result is certainly one of the handsomest pictures ever made in color by Technicolor. The romantic spirit of the script is to a great extent captured and furthered most effectively in the rich colors and magnificently detailed scenes of rural village and countryside life. The end effect is that of one long, slightly unreal but fascinating fiesta. It can be a bonanza to exhibitors.

To tell the complicated but carefully integrated stories of three pairs of lovers, MGM assembled an attractive and ingratiating cast headed by Ricardo Montalban, Pier Angeli, Vittorio Gassman, Yvonne De Carlo, Cyd Charisse and Rick Jason, paired in the order named.

Montalban, the village scamp with a penchant for drawing mustaches on pictures of pretty girls, falls in love with Miss Angeli, a turn complicated by the fact that their respective villages have long since been feuding, supposedly making inter-marriage out of the question. Gassman, the scion of the town's noble family, suffers from an incurable disease and to please his father marries a socially acceptable girl instead of Miss De Carlo, a shady lady whom he really loves. The affair of Miss Charisse and Jason, a candy peddler, is haunted by superstition and fear. She, the sister of a famous gypsy bullfighter, is held in luxurious seclusion by her brother who believes that he is safe in the ring as long as she remains "pure."

The weaving of these plot strands into something like a cohesive whole takes doing on the part of screenplay authors Josefina Niggli and Norman Foster. The former is author of the novel on which the script is based and the latter also is the film's director.

They are, for the most part, successful. The film is slow in getting under way but soon becomes an engrossing panorama of colorful people, places and events in a land of never-ending festival. There is much high humor and spirited melodrama, punctuated from time to time by genial songs and music. Standout scenes include a whirlwind Spanish dance by Jose Greco, who plays the fear-ridden bullfighter, and another by Cyd Charisse, when she supposedly exercises the evil spirits from her soul after having brought about the death of her brother.

The film is not, in the usual sense, a musical, but rather a romance with music incidentally. It is most appealing when dealing with Montalban's hilarious escapades to win his lady and most exciting when Miss Charisse's problems are dominant. The Gassman-De Carlo episodes are slow and relatively unimportant.

Supporting roles are excellently handled by Nina Foch, as Gassman's unloved wife; Jose Greco; Kurt Kasznar, as the village priest; Thomas Gomez, as Miss Angeli's unhappy

father, and Walter Hampden as Gassman's aristocratic father. Jack Cummings produced the film and Ray June is responsible for the truly outstanding photography. Mexico has never looked lovelier.

*Seen at MGM screening room in New York. Reviewer's Rating: Excellent.* — VINCENT CANBY.

Release date, April 3, 1953. Running time, 101 minutes. PCA No. 16179. General audience classification.

Pepe Gonzales.....Ricardo Montalban  
Eulenia Calderon.....Pier Angeli  
Alejandro Castillo.....Vittorio Gassman  
Maria.....Yvonne De Carlo  
Cyd Charisse, Rick Jason, Nina Foch, Kurt Kasznar, Walter Hampden, Thomas Gomez, Jose Greco, John Abbott, Andres Soler, Fanny Schiller, Luz Alba, Rosaura Revueltas, Alfonso Bedoya, Jorge Trevino, Tito Novaro, Manuel Arvide, Felipe De Flores, Beatriz Ramos, Florencio Castello, Arturo Rangel

## War of the Worlds

**Paramount—Inter-planetary Conflict**

The science-fiction cycle hits its peak right here. With this tremendous triumph of imagination over plausibility, George Pal, producer, dwarfs his extremely successful "Destination Moon" and "When Worlds Collide" and establishes a new high not likely to be reached again by emulators or by himself. This is a stunning representation of the attack on Earth by the creatures from Mars which H. G. Wells undertook to describe in his book of the same title back in 1898, a work of great impact which Pal has altered, expanded and fitted out with all the modern facilities of combat and destruction.

The film is fabulously staged, incredibly convincing, and genuinely frightening while it's going on. It can't miss setting records far and wide.

In the screenplay by Barre Lyndon the planet Mars has become exhausted and its superior intellects have chosen Earth as the planet to which they can migrate successfully, following conquest. The first Mars men to reach Earth arrive in a seeming meteor that lands between Los Angeles and Pomona, and are followed quickly by others arriving similarly at strategic points around the world. The meteor-like conveyances open to disgorge deadly airborne machines which prove impervious to the guns, cannon, finally the atomic bombs, that the military forces of this and other nations send against them.

City by city, area by area, the Martians destroy our world, and are stopped, ultimately, only by germs against which they have no earthly immunity. But this last comes very late and as a complete surprise in a story that has left its audience no ground for expecting anything but total doom.

The picture opens tensely with the landing of the supposed meteor, and builds steadily thereafter from one surprise to another, one thrill to the next. The impossible and the unthinkable are shown in compelling realism, with the

phenomenal achievements of the Paramount special effects department under the late, great Gordon Jennings matched flawlessly with the genuine scenes of Los Angeles, mountain ranges, other genuine locations and settings. Technicolor, so effective in many sequences as to obtain something closely akin to stereoscopy, figures importantly in a superlative production accomplishment.

Gene Barry and Ann Robinson perform competently the boy-and-girl story that runs through the narrative, but it is not, of course, an actor's picture. It is primarily a producer's picture, the craftsmen coming in for a giant share of credit, and the director, Byron Haskin, rating a special kind of credit for keeping his players on a par with the technicians. A special credit is earned, too, by Sir Cedric Hardwicke, for his off-screen narration.

*Previewed at the Paramount studio theatre, to an audience composed of press and profession, both of which indicated enthusiastic endorsement. Reviewer's Rating: Excellent.* — WILLIAM R. WEAVER.

Release date, May, 1953. Running time, 85 minutes. PCA No. 16091. General audience classification. Clayton.....Gene Barry  
Sylvia.....Ann Robinson  
Les Tremayne, Bob Conthwaite, Sandro Giglio, Lewis Martin, Paul Fries, Bill Plotts, crowds, mobs, citizens

## Small Town Girl

**MGM—Color Musical**

Here is a typical MGM musical and all the lavish production of a large studio has gone into this. It is matter of regret the studio has chosen a title so insignificant.

The musical numbers are given the usual verve and positive genius of composition—the music by Nicholas Brodsky, the lyrics by Leo Robin, and the staging by the well known Busby Berkeley—and the performing talent is simply tremendous. And all of it, songs, tap, novelty and specialty dances, the comedy and the plot, flows right along in a Technicolored and pleasant fantasy of happy people with happy problems.

The problems are these. Small town judge Robert Keith has before him wealthy New York playboy Farley Granger, who has driven 85 miles an hour through town. He gives Granger 30 days. Granger's problem is to get out of jail and back to his showgirl friend, Ann Miller. Jane Powell, the judge's daughter, has a problem: how to win the wealthy boy. Ann Miller's problem is how to keep him; he gives her diamonds. Bobby Van's problem is how to get out of marrying Miss Powell, and how to get to Broadway, where he will smash them with his dancing. S. Z. Sakall has two problems: he wants to keep his son, Van, in the family store, and wants to see him marry Miss Powell. It will be seen not all the problems are surveyed here, and not all are solved. But the important thing is, Miss Powell, beautiful in voice and figure and face, takes Mr. Granger home to small town life.

All the performers are flawless, whatever

(Continued from preceding page)

their functions. Sakall's comedy is lovably simple; Keith is the God-fearing but capable and sophisticated judge; Van's dancing is keen, precise; Miss Miller is dynamic, sexy; Miss Powell angelic and placidly beautiful.

Joe Pasternak produced and Leslie Kardos directed from a screenplay by Dorothy Cooper and Dorothy Kingsley, from Miss Cooper's story.

Seen at the New York projection room. *Reviewer's Rating:* Excellent.—FLOYD STONE.

Release date, April, 1953. Running time, 93 minutes. PCA No. 16083. General audience classification. Gudy Kimbell, Jane Powell, Rick Bellows, Livingston, Farley Granger, Lisa Belmon, Ann Miller, Eric Schlemmer, S. Z. Sakall, Judge Gordon Kimbell, Robert Keith, Ludwig, Schlemmer, Bobby Van, Mrs. Livingston, Billie Burke, Pay Wray, Chul Wills, Nat King Cole, Dean Miller, William Campbell, Philip Dunge, Jonathan Gott, Bobby Hyatt, Rudy Lee, Beverly Wills, Gloria Noble, Jane Liddell, Nancy Valentine, Janet Stewart, Pegs McHugh, Virginia Hall.

## Destination Gobi

### 20th-Fox—War Episode

Whatever vein of popular interest it may be that has kept the "lost patrol" type of story prospering this past half-century doubtless is as dependable in behalf of this variant as it has been for its predecessors. This one is based on an extraordinary episode in World War II and is in color by Technicolor.

It is also different from most of its kind in that it's handled, for the most part, as if for humorous purposes primarily, with the factuality, the strife and the occasional dying subordinated to the by-play and wisecracking of the characters. The story, true though it be, is pretty implausible for the customer who comes in after the authenticating statement has been passed, and the outcome is as improbable as if a script writer, rather than history, had written it. Richard Widmark is the best name and the hero.

The production is by Stanley Rubin and the direction is by Robert Wise, from a screenplay by Everett Freeman based on a story by Edmund G. Love. Probably all hands were cramped by the necessity of sticking fairly well to the facts in a case that was stranger but by no means better than fiction.

Widmark plays a Naval officer placed in charge of a weather unit flown into the Gobi desert (about the time of the landing on Okinawa) for observation purposes. It's an awkward and unwelcome assignment for a man of the sea, and the experiences he and his men endure are too remarkable for effective recital in a short synopsis, if not in a long picture.

Presented at the Ritz theatre, Hollywood, on a Friday night, to a mixed reception. *Reviewer's Rating:* Good.—W. R. W.

Release date, not set. Running time, 89 minutes. PCA No. 16096. General audience classification. C.P.O. Sam McHale, Richard Widmark, Jenkins, Don Taylor, Casey Adams, Mervyn Vee, Darrel Hickman, Martin Miller, Russ Baughman, Judy Dunn, Rodolfo Acosta, Russell Collins, Leonard Stone.

## The Girls of Pleasure Island

### Paramount—Island Romance

Three of the young people singled out by Paramount some time ago for training and promotion—Dorothy Bromley, Audrey Dalton and Joan Flan—pan out very well as the sisters referred to in the misleading title of this actually quite proper island romance in color by Technicolor. Their work stands up nicely alongside that of such skilled performers as Leo Genn and Elsa Lancaster, as does likewise that of big Don Taylor.

The fact of the young ladies' success is not, of course, an easy one for an exhibitor to exploit profitably. Neither is the subject, a World War II episode concerning the responses of three unsophisticated British misses to the arrival on their island of 1,500 U. S. Marines,

an easy one to advertise productively with the names and information available and without going off the factual track into representations of the risqué which the picture does not warrant. On the other hand, the picture has a great deal of entertainment value, particularly for the under-30 group. Maybe it will prove to be one of those exceptionals that open quietly and grow as they go.

In the picture the three girls play the sheltered teen-age daughters of Genn, who is British administrator of Paradise Island, in the Pacific, to which island come, early in 1945, 1,500 Marines assigned to build an airstrip there. Genn's concern for his daughters' welfare, and the Marines' wholesale courtship of them, keep the largely conversational story rolling along amusingly until the Marines are called away to other duties and, for that matter, long, maybe too long, afterward.

Production, a thorny undertaking, is by the able Paul Jones, with direction by F. Hugh Herbert and Alvin Ganzer from a script by Herbert based on a novel by William Maier.

Presented at the studio. *Reviewer's Rating:* Good.—W. R. W.

Release date, April, 1953. Running time, 95 minutes. PCA No. 16093. General audience classification. Laet, Gilmartin, Don Taylor, Roger L'Hayard, Philip Ober, Joan Flan, Audrey Dalton, Dorothy Bromley, Peter Baldwin, Gene Barry, A. E. Gould Potter, Barry Bernard.

## Count the Hours

### RKO Radio—Suspense Tale

The names of Teresa Wright and MacDonald Carey are as persuasive as any a showman might want for his marquee. In "Count the Hours" a tale of murder and suspense is spun out against a farm background. Events sometimes are not too closely bound to reality, but in general they make for engrossing entertainment.

As the story opens, a rancher and his wife are shot to death when they catch an intruder looting their house. Suspicion points to itinerant worker John Craven, husband of Miss Wright. To make matters worse she excitedly throws away Craven's revolver, which could have proved him innocent. As police work grinds on to its conclusion Craven finds himself held for murder.

At this point in the screenplay by Doane R. Hoag and Karen DeWolf, Carey, promising attorney, enters the scene to represent the accused man. In time Carey becomes convinced of Craven's innocence, and his conviction is supported by his fiancée, Dolores Moran. What follows is a series of sleuthing missions to gather evidence for the case. The current of events seems to run consistently against Carey until by chance he hits upon a lucky piece of evidence, which culminates in the capture of the real culprit. The latter turns out to be Jack Flan, a demented hired hand who once worked for the victims.

Benedict Bogeaus produced and Don Siegel handled the domestic chores.

Seen at the home office projection room. *Reviewer's Rating:* Good.—MANDEL HEIRSTMAN.

Release date, April, 1953. Running time, 74 minutes. PCA No. 16101. General audience classification. Ellen Prudden, Teresa Wright, Doug Madison, MacDonald Carey, Paula Mitchell, Dolores Moran, Adele Mara, Edgar Barrier, John Craven, Jack Flan, Ralph Sanford.

## Old Overland Trail

### Republic—Rex Allen and Indians

Whether he's shooting Indians, punching his way to victory against the forces of evil, or just plain riding his horse, Western star Rex Allen is the epitome of a hero of the plains. His fans will not be disappointed with the latest of his productions as it moves along smoothly and furnishes the usual amount of action. For the most part, it is the Indians who feel the

fury of his wrath although his brother and outlaw Roy Barcroft come in for their share.

In this film, Rex portrays a government agent working for the Bureau of Indian Affairs. He is sent with his partner, Slim Pickens, to break up Apache uprisings in an area where his brother has gone into business. The two brothers meet in an Indian raid which wipes out all the homesteaders' equipment. This sad state of affairs proves a boom to Barcroft and his partner, Rex's brother. When Rex sees his brother flagrantly exploiting the misfortunes of the settlers, the two have a rough-house fight. This fight is well handled and extremely convincing.

Brother Jim realizes the error of his ways but Barcroft kills him to place the suspicion on Rex. After a tussle or two with the Indians and an attempted train robbery, Rex and his buddy expose and defeat Barcroft and his collaborators. The film closes on a note of retribution as the misguided Indian chief saves Rex and kills Barcroft.

Milton Raison's screenplay is adequately handled by associate producer Edward J. White and director William Whitney. Slim serves as a good foil for Allen and provides some of the humorous moments of the film. Rex and the Republic Rhythm Riders offer three musical selections which add to the general effect. Barcroft and the rest of the cast do creditable jobs.

Reviewed at the Republic screening room in New York. *Reviewer's Rating:* Good.—ROBERT H. PERILLA.

Release date, February 25, 1953. Running time, 60 minutes. PCA No. 16106. General audience classification. Rex Allen, Slim Pickens, Roy Barcroft, Gil Herman, Wade Crosby, Leonard Nimoy, Zon Murray, Harry Harvey, Republic Rhythm Riders.

## Marshal of Cedar Rock

### Republic—"Rocky" Lane Western

Riding, shooting and fighting in his usual effective style, Allan "Rocky" Lane once again successfully defends the innocent from those who would rule by criminal methods. This latest Lane production follows most of the conventional Western lines and should prove attractive to the viewer who likes outdoor action.

In a slightly off-beat opening for this type of product, we see Bill Henry climbing over the prison walls to freedom. In the background, Rocky, a U. S. marshal, watches and follows the escaping convict in the hope that Henry will either clear himself or lead the law to the unrecovered bank money. Henry returns to the scene of the crime and accuses the banker of the theft. Rocky watches this scene and attempts to arrest Henry for his own good.

Henry once again manages to elude the law, leaving Rocky with another worry. As the story unfolds we discover that the banker is doing all the scheming to make a tremendous profit on land sales to the railroad. Eddy Waller, head of the ranchers' association, and his niece, Phyllis Coates, are almost fooled by the banker's smooth-talking propositions, but Rocky comes through with the necessary evidence. After a chase or two and a couple of convincing slug fests, the heavies are subdued and Henry is free to court Miss Coates.

Lane gives his usual steady performance and receives some competent support from Waller, Henry, Miss Coates and Roy Barcroft, the heavy. It was a Rudy Ralston production directed by Harry Keller.

Seen at the home office screening room in New York. *Reviewer's Rating:* Good.—R. H. P.

Release date, February 1, 1953. Running time, 54 minutes. PCA No. 16104. General audience classification. Allan "Rocky" Lane, Eddy Waller, Nugget Clark, Roy Barcroft, Bill Henry, Robert Shayne, John Crawford, John Hamilton, Kenneth MacDonald, Herbert Lytton.



## FOREIGN REVIEW

### MARIKA

*Baker-Brill—German with English Subtitles*

This Boris Morros presentation is slightly off beat in nature—a German operetta. Sometimes it manages to be gay and sprightly but for the most part it gives the impression of being forced. The Natural Color helps to enliven some of the musical productions but leaves an overbearing brown tint to cloud the mind of the viewer. Marika Rokk, the star, is a talented performer when she is singing and dancing; her acting leaves much to be desired.

When the Ballet of the Vienna State Opera and the Vienna Symphony Orchestra move into the featured positions, the music lover in the audience should get a treat. Here we witness the true movement and flowing continuity that should be an integral part of the operetta recipe. It is at this time, when the film temporarily forgets the plot, that the happiest moments develop.

As is the case in most operetta product, the story is elementary. Three itinerant writers stage an open-air theatre production with Marika as the star. A fire burns their theatre and all is seemingly lost. But one of the group writes a newspaper story and urges the public to contribute to the rebuilding. The response is immediate and the new production is even more pretentious than the original. A love story between Miss Rokk and the newspaper writer reaches its climax in the production.

George Jacoby directed from a screenplay by William LeBaron and Gladys Hill.

*Seen at a preview in New York. Reviewer's Rating: Fair—R. H. P.*

Release date, February 17, 1953. Running time, 78 minutes. PCA No. 13900. General audience classification.

Marika Rokk, Fred Loebe, Harry Füss, Fritz Mulhar, Josef Egger, Anne Rosar, Helly Servi, Ballet of the Vienna State Opera, Vienna Symphony Orchestra.

## ADVANCE SYNOPSIS

### CODE TWO

*(Metro-Goldwyn-Mayer)*

**PRODUCER:** William Grady, Jr. **DIRECTOR:** Fred M. Wilcox. **PLAYERS:** Ralph Meeker, Sally Forrest, Keenan Wynn.

**DRAMA.** Ralph Meeker enters the Los Angeles Police Academy training course. He finds a tough task-master in Keenan Wynn, the physical training instructor. Cocky and sure of himself, Ralph almost gets washed out for not being good material. Ralph and two of his buddies finally graduate and are sent out on routine duty. Everything goes along smoothly until one of the trio accidentally stumbles on a gang of black marketeers and is murdered. Meeker requests the assignment to track down the killer. After a number of gun fights and narrow escapes, he succeeds.

### SWEETHEART TIME

*(Republic)*

**DIRECTOR:** Allan Dwan. **PLAYERS:** Ray Middleton, Lucille Norman, Eileen Christy. **Trucolor.**

**MUSICAL.** When Ray Middleton brings his traveling medicine show to town, it spells glamor and excitement to young Eileen Christy. Eileen's mother, Lucille Norman, remembers the days when she was a part of a similar troupe before her husband began wandering. Lucille decides to counteract all the excitement by remarrying. This is quite a shock to her neighbor, who has made innumerable unsuccessful proposals. When Lucille discovers Middleton is her long-lost husband, it serves to bring back the old love. Middleton and his wife are reunited and take Eileen with them to tour the country.

### POWDER RIVER

*(20th Century-Fox)*

**PRODUCER:** Andre Hakim. **DIRECTOR:** Louis King. **PLAYERS:** Rory Cal-

houn, Corinne Calvet, Cameron Mitchell. **Technicolor.**

**WESTERN.** Rory Calhoun, one of the fastest gunmen in the west, is tired of killing and gives up carrying guns. However, when Calhoun's partner is murdered, he vows to catch and kill the criminal. He volunteers for the job of marshal. In his first duty he arrests a crooked gambler, Corinne Calvet, who swears her gunman boy friend, Cameron Mitchell, will avenge her. After what appears to be a battle to the death, Rory and Cameron become fast friends.

## SHORT SUBJECTS

### HOUSE PARTY (U-I)

*Musical Featurette (8304)*

Andy Russell and his wife try to help Jackie Loughery get Guy Williams to propose. At first he isn't the slightest bit interested but finally he is convinced. Four songs by the party-givers help convince Guy.

Release date: March 12, 1953 15 minutes

### THE NIGHT WATCH (20th-Fox)

*Art Films in Technicolor*

In watching this story of Rembrandt, the immortal Dutch painter, we see how his life is dramatically changed when he is commissioned to paint "The Night Watch." One of the world's most distinguished paintings, "The Night Watch" caused the artist's popularity to diminish at the time because he defied custom. Included in the visit are such masterpieces as "The Bridal Pair," "Homer," "Rembrandt's Mother" and "The Girl With the Broom."

10 minutes

### PORTS OF INDUSTRIAL SCANDINAVIA (U-I)

*Earth and Its People (8364)*

The story deals with the ways in which the Swedish people cope with the problems of living in a northern climate. Nils Nilsson, first mate on an icebreaker, narrates the story. We accompany his ship carrying freight to the frozen ports along the Gulf of Bothnia. We conclude the trip with a visit with his family in a comfortable and modern apartment in Stockholm.

Release date: January 26, 1953 21 minutes

### NOSTRADAMUS SAYS SO (MGM)

*Prophecies of Nostradamus (R421)*

Returning to the screen after an absence of eight years, producer Carey Wilson films another story about the 16th Century mystic who predicted the advent of the plane and the atom bomb.

Release date: January 31, 1953 11 minutes

### THE YOUNG IMMORTAL (20th-Fox)

*Art Films in Technicolor*

Photographed in Europe, this short offers a brush with the paintings of the great Raphael. A group of modern day youngsters, indulging in a discussion of the Italian master, are shown the brilliance of two murals, "The Escape of Saint Peter" and "Fire in the Borgo." These paintings, both in the Vatican, are seen along with "Sistine Madonna."

10 minutes

### SKY POLICE (U-I)

*Variety View (8343)*

This picture of the New York City Police Department helicopter force opens with the dramatic rescue of a man in an overturned boat. We go on a tour of the city with the commissioner of police.

Release date: March 9, 1953 9 minutes

### BIRTH OF VENUS (20th-Fox)

*Art Films in Technicolor*

A young teacher watches his students rehearse for the Greek Games and recalls the glorious era of the Renaissance. The games

recall the wonder and glories of ancient Greece and the Italian Renaissance. The spectator is carried into the Vatican to gaze upon Raphael's mural, "The School of Athens," and Botticelli's masterpiece, "The Birth of Venus."

10 minutes

### THE PO RIVER VALLEY (U-I)

*The Earth and Its People (8365)*

On this visit to Italy's Po River Valley we visit the country's most important cultural and agricultural area. Traveling up the rivers we look at the villages, the farms and the general stores. There is also a peek at various other segments of life in the area.

Release date: February 23, 1953 20 minutes

### DICK TRACY vs. PHANTOM EMPIRE (Republic)

*Serial in 15 Chapters (5282)*

Dick Tracy is called in by Washington to halt the activities of a master criminal known as the "ghost." The "ghost" has the ability to make himself invisible, which makes Tracy's campaign a difficult and a dangerous one. The identity of the fiend is finally narrowed to one of eight people and Tracy has his work cut out for him. Just as each witness is about to reveal the identity of the crime leader, the "ghost" strangles the informant while he remains invisible. Tracy finally develops a ray to counteract the "ghost's" powers and solves the mystery.

Release date: October 8, 1952

### SHUTEYE POPEYE (Paramount)

*Popeye in Technicolor (E12-1)*

When a mouse discovers the strengthening effects of spinach, Popeye finds himself in trouble. Troubled by Popeye's snoring the now-powerful mouse pushes our hero out of bed and takes over its possession. Filled with the vigor of the spinach he now outsmores Popeye.

Release date: October 3, 1952 6 minutes

### THE DOG THAT CRIED WOLF (U-I)

*Lantz Technicolor Cartoon (8323)*

Snagle Tooth, the wolf, has been terrorizing the area so the sheep dog has to be especially careful. The dog gives so many false alarms that no one believes him when the wolf finally arrives. Old Snagle really sets up business and is shearing the sheep on the spot when the farmer and the dog arrive and he is routed.

Release date: March 23, 1953 6 minutes

### JUNGLE DRUMS OF AFRICA (Republic)

*Serial in 12 Chapters (5283)*

Mining engineers are sent to Africa to discover and develop minerals on the tribal lands of Chief Domanga. Foreign agents, fortune hunters, witch doctors and assorted criminal characters make the engineers' job a difficult one. With only a missionary's daughter to aid them, the engineers survive native and animal attacks, dynamite plots, tiger traps and fire hazards in their adventures in the jungle to successfully complete their mission.

Release date: January 21, 1953

### THE MOSCONI STORY (MGM)

*Pete Smith Specialty (\$455)*

This is the story of Willie Mosconi, the world's billiard champ. It traces the exciting career of the wizard of the cue stick. Mosconi is seen portraying himself in the title role.

Release date: February 7, 1953 10 minutes

### JOY OF LIVING (20th-Fox)

*Art Films in Technicolor*

A young man walking in Central Park reveals his love of the era in which Rembrandt lived and painted. With him, we are transported into this time and visit the haunts of the old master. The life story of the artist is revealed as we see through his eyes all the beauty of Paris in the spring, the color and movement of the streets and the glitter of the various landmarks.

10 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1734-1735, issue of February 21, 1953.

Feature Product by Company starts on Page 1725, issue of February 14, 1953.

For exploitation see Managers' Round Table section.

\*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS			
				(S) = synopsis	Page	Nat'l Groups	L. of D.	Herald Review	
A									
ABBOTT & Costello Go to Mars (316) Univ.	Abbott & Costello	Apr., '53		Jan. 24	(S) 1694				
Abbott & Costello Meet Captain Kidd (208) (color)	WB	Dec. 27, '52	70m	Nov. 29	1622	AYC	A-1	Good	
Above and Beyond (313)*	MGM	Robert Taylor-Eleanor Parker	Jan., '53	Nov. 22	1613	AY	A-2	Very Good	
Actors and Sin	UA	Edward G. Robinson-Marsha Hunt	July 18, '52	May 31	1382	AY	A-2	Good	
Affair in Trinidad* (501)	Col.	Rita Hayworth-Glenn Ford	Sept., '52	Aug. 2	1470	A	B	Fair	
Against All Flags (color) (305)*	Univ.	Errol Flynn-Maureen O'Hara	Jan., '53	Nov. 29	1621	AY	A-2	Very Good	
All Ashore (color) (534)	Col.	Mickey Rooney-Dick Haymes	Mar., '53	Feb. 14	1717		B	Very Good	
Allegheny Uprising (384)	RKO	John Wayne-Claire Trevor	(reissue) Sept., '52	Oct. 28, '39					
Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.)	Noel Meadow	Pierre Fresnay	Aug. 20, '52	Aug. 30	1511		A-1	Very Good	
Androcles and the Lion (368)	RKO	Jean Simmons-Victor Mature	Jan. 9, '53	Nov. 22	1614	AY	B	Very Good	
Angel Face (312)	RKO	Robert Mitchum-Jean Simmons	Feb. 11, '53	Dec. 6	1629	A	B	Very Good	
Angel Street (Brit.)	Commercial	Anton Walbrook-Diana Wynyard	Nov. 10, '52	Nov. 15	1607		A-2	Fair	
Anna (Ital.) (Eng. Dial.)	I.F.E.	Silvano Mangano-Vittorio Cassman	Oct. 12, '52	Aug. 9	1477		B	Good	
Annie Oakley (383)	RKO	B. Stanwyck-Preston Foster	(reissue) Sept., '52	Nov. 9, '35					
Apache War Smoke (305)	MGM	Gilbert Roland-Glenda Farrell	Oct., '52	Sept. 20	1533	AY	A-2	Good	
April in Paris (color) (209)*	WB	Ray Bolger-Doris Day	Jan. 3, '53	Nov. 15	1605	AY	B	Excellent	
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr.	Oct. 19, '52	Aug. 2	1470		A-1	Good	
Army Bound (5216)	Mono.	Stanley Clements	Oct. 5, '52	July 12	(S) 1443		A-1		
Assignment-Paris (507)	Col.	Dana Andrews-Marta Toren	Oct., '52	Sept. 13	1525	AY	A-1	Good	
B									
BABES in Bagdad (color)	UA	Paulette Goddard-John Boles	Dec. 7, '52	79m	Dec. 20	1646	A	A-2	Fair
Bachelor and the Bobby-Soxer (385)	RKO	Cary Grant-Myrna Loy	(reissue) Dec. 5, '52	95m	June 7, '47			Excellent	
Bachelor in Paris (5213)	Lippert	Dennis Price-Anne Vernon	Mar. 27, '53						
Bachelor Mother (386)	RKO	Ginger Rogers-David Niven	(reissue) Dec. 5, '52	82m	July 1, '39				
Bad and the Beautiful (315)	MGM	Lana Turner-Kirk Douglas	Jan., '53	118m	Nov. 22	1613	A	B	Excellent
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 24, '53						
Barbed Wire (474)	Col.	Gene Autry	July, '52	61m	July 5	1433	AY	A-1	Good
Battle Circus	MGM	Humphrey Bogart-June Allyson	Mar., '53	90m	Jan. 31	1701		B	Very Good
Battle Zone (5301)	AA	John Hodiak-Linda Christian	Oct. 26, '52	82m	Oct. 18	1565		A-1	Very Good
Beautiful But Dangerous	RKO	Jean Simmons-Robert Mitchum	Apr. 1, '53	89m	Nov. 1	(S) 1591		A-2	
Beauty and the Devil (Fr.)	Davis	Gerard Philippe-Michel Simon	Sept. 1, '52	95m	Aug. 30	1510		A-2	Excellent
Because of You (302)	Univ.	Loretta Young-Jeff Chandler	Nov., '52	95m	Oct. 11	1558	AY	A-2	Good
Because You're Mine (color) (304)	MGM	Mario Lanza-Doretta Morrow	Oct., '52	103m	Sept. 6	1517	AYC	A-1	Excellent
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	Mar., '53	108m	Feb. 14	1717			Very Good
Berliner, The (Ger.)	Burstyn	Gert Frobe-Aribert Wascher	Oct., '52	80m	Nov. 1	1590			Fair
Beware, My Lovely (302)	RKO	Ida Lupino-Robert Ryan	Sept., '52	77m	Aug. 2	1470	AY	A-2	Good
Big Jim McLain (201)	WB	John Wayne-Nancy Olson	Aug. 30, '52	90m	Aug. 30	1509	AY	A-1	Good
Big Sky, The (361)	RKO	Kirk Douglas-Elizabeth Threatt	Aug., '52	122m	July 12	1441	AY	A-2	Excellent
Black Castle, The (304)	Univ.	Stephen McNally-Richard Greene	Dec., '52	81m	Oct. 25	1582	AY	A-2	Good
Blackbeard, the Pirate (color) (307)	RKO	Linda Darnell-Robert Newton	Dec. 25, '52	99m	Dec. 6	1629	AY	B	Good
Blazing Forest, The (color) (5207)	Para.	John Payne-Susan Morrow	Dec., '52	90m	Sept. 27	1541	AYC	A-1	Very Good
Blood on the Moon	RKO	R. Mitchum-R. Preston	(reissue) Mar. 27, '53						
Bloodhounds of Broadway (C) (236)	20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52	90m	Nov. 1	1589	AY	B	Very Good
Blue Canadian Rockies (4782)	Col.	Gene Autry-Pat Buttram	Nov., '52	58m	Nov. 22	1614	AYC	A-1	Good
Blue Gardenia, The (215)	WB	Anne Baxter-Richard Conte	Mar. 28, '53						
Bonzo Goes to College (232)	Univ.	Edmund Gwenn-Maureen O'Sullivan	Sept., '52	80m	Aug. 30	1509	AYC	A-1	Very Good
Botany Bay (color)	Para.	Alan Ladd-James Mason	Not Set		Feb. 7	(S) 1711			
Brandy for the Parson (Brit.)	Mayer-Kingsley	Kenneth More-Jean Lodge	Aug., '52	75m	Aug. 30	1511		A-2	Good
Breaking the Sound Barrier (Brit.)	UA	Ann Todd-Ralph Richardson	Dec. 21, '52	115m	Nov. 15	1605	AY	A-1	Excellent
Bwana Devil (color)	UA	Barbara Britton-Robert Stack	Mar. 13, '53	79m	Dec. 13	1637		A-2	
C									
CALIFORNIA Conquest (color) (440)	Col.	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1392	AY	A-1	Good
Call Me Madam (color) (311)	20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53						
Call of the Wild (350)	20th-Fox	Clark Gable-Loretta Young	(reissue) Mar., '53	81m					
Canyon Ambush (5244)	Mono.	Johnny Mack Brown	Oct. 12, '52	53m	Aug. 30	(S) 1511			

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) Issue	synopsis Page		L. of D.	Harold Review
Captain Kidd (5210)	Lippert	Randolph Scott-C. Laughton (reissue)	Dec. 12, '52	89m	Aug. 5, '45			
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Aug., '52	85m	July 26	1462	AYC	Good
Captive Woman (306)	RKO	Margaret Field-Robert Clarke	Oct., '52	65m	Oct. 4	1550		II Fair
Caribbean (C) (5202)	Para.	Arlene Dahl-John Payne	Sept., '52	97m	Aug. 2	1469	AY	A-2 Very Good
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397	AY	B Excellent
Casque D'Or (Fr.)	Discina	Simone Signoret-Claude Dauphin	Aug. 18, '52	96m	Sept. 6	1517		Good
Castle in the Air (Brit.)	Stratford	David Tomlinson-Margaret Rutherford	Dec. 26, '52	92m	Jan. 10	1677		Good
Cattle Town (207)	WB	Dennis Morgan-Philip Carey	Dec. 6, '52	71m	Nov. 22	1614	AYC	A-1 Good
Chu Chin Chow (5215)	Lippert	Anna May Wong (reissue)	Apr. 10, '53					
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7	1709		B Very Good
Cleopatra (5208)	Para.	Claudette Colbert-H. Wilcoxon (reissue)	Dec., '52	104m	Aug. 25, '34			
Clouded Yellow, The (Brit.) (509)	Col.	Jean Simmons-Trevor Howard	Aug., '52	89m	Oct. 6, '51	1049	AY	A-2 Good
Clown, The (316)	MGM	Red Skelton-Timmy Considine	Jan. 6, '53	92m	Dec. 27	1662		B Very Good
Code Two	MGM	Ralph Meeker-Sally Forrest	Apr., '53		Feb. 28	(S)1743		
Come Back, Little Sheba (5213)	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621	A	B Excellent
Come on Texas	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S)1718		
Confidentially Connie	MGM	Janet Leigh-Van Johnson	Mar., '53	71m	Jan. 17	1686		A-1 Good
Count the Hours	RKO	Teresa Wright-MacDonald Carey	Apr. 1, '53	74m	Feb. 28	1742		Good
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26, '53					
Crimson Pirate (color) (202)*	WB	Burt Lancaster-Eva Bartok	Sept. 27, '52	104m	Aug. 30	1509	AYC	A-1 Very Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poitier	Aug. 22, '52	96m	Jan. 26	1213		A-2 Excellent
Cupboard Was Bare, The (Fr.)	Hakim	Fernandel-Berthe Bovy	Nov., '52	82m	Nov. 15	1607		Good
Curtain Up (Brit.)	Meadow	Robert Morley-Margaret Rutherford	Feb., '53	82m	Feb. 7	1710		Excellent
<b>D</b>								
DEAD Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	Sept. 21, '52	59m	May 17	(S)1367		A-1
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53		Feb. 14	(S)1718		
Desert Rats, The	20th-Fox	Robert Newton-James Mason	Apr., '53		Jan. 24	(S)1695		
Desert Song, The (color)	WB	Kathryn Grayson-Gordon MacRae	Not Set		Jan. 10	(S)1679		
Desperadoes Outpost (5174)	Rep.	Allan Rocky Lane	Oct. 8, '52	54m	Oct. 11	1559	AYC	A-1 Good
Desperate Search, The (314)	MGM	Howard Keel-Jane Greer	Jan., '53	71m	Nov. 29	1622		B Good
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28	1742		Good
Devil Makes Three, The (302)	MGM	Gene Kelly-Pier Angeli	Sept., '52	96m	Aug. 16	1485	AY	A-2 Very Good
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	June 21	1417	AY	A-2 Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 19	1453	A	B Very Good
Down Among the Sheltering Palms (C)	20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Jan. 12, '52	(S)1186		
Dream Wife	MGM	Cary Grant-Deborah Kerr	May, '53		Jan. 24	(S)1694		B
Dreamboat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug., '52	83m	July 26	1461	AY	A-2 Excellent
Duel at Silver Creek, The (C) (228)	Univ.	Audie Murphy-Faith Domergue	Aug., '52	77m	July 12	1442	AY	A-1 Good
<b>E</b>								
EIGHT Iron Men (515)	Col.	Bonar Colleano-Arthur Franz	Dec., '52	80m	Oct. 25	1581	AY	A-2 Very Good
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305	AY	A-2 Excellent
Everything I Have Is Yours (C) (306)	MGM	Marge and Gower Champion	Oct., '52	92m	Sept. 27	1541	AYC	A-2 Excellent
<b>F</b>								
FACE to Face (309)	RKO	James Mason-Robert Preston	Nov. 14, '52	92m	Nov. 15	1606	AY	B Excellent
Fair Wind to Java (color)	Rep.	Fred MacMurray-Vera Ralston	Not Set					
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7, '52	69m	Sept. 13	1526		A-1 Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	May, '53		Dec. 6	(S)1630		
Fast Company	MGM	Howard Keel-Nina Foch	May, '53		Feb. 14	(S)1718		
Father's Dilemma (Ital.)	Davis	Aldo Fabrizi-Gaby Morlay	Sept., '52	88m	Oct. 4	1550		B Very Good
Fearless Fagan (241)	MGM	Janet Leigh-Carleton Carpenter	Aug., '52	79m	July 12	1441	AYC	A-1 Very Good
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21, '52	63m	July 5	(S)1434		A-1
Five Angles on Murder (Brit.)	Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m				
5000 Fingers of Dr. T, The (C)	Col.	Peter Lind Hayes-Mary Healy	Not Set		Jan. 10	(S)1679		A-1
Flat Top (color) (5201)	AA	Sterling Hayden-Richard Carlson	Nov. 30, '52	85m	Nov. 22	1614	AY	A-1 Very Good
Flowers of St. Francis (Ital.)	Burstyn	Aldo Fabrizi	Oct. 6, '52	85m	Oct. 11	1559		Fair
Forbidden Games (Fr.)	Times	Brigitte Fosse-Georges Poujouly	Dec., '52	89m	Dec. 20	1647		Excellent
Fort Apache	RKO	John Wayne-Henry Fonda (reissue)	Mar. 27, '53					
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29, '53					
Four Poster, The (519)	Col.	Rex Harrison-Lilli Palmer	Jan., '53	103m	Oct. 11	1558	A	A-2 Excellent
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S)1291		
<b>G</b>								
GAMBLER and the Lady (5204)	Lippert	Dane Clark	Dec. 26, '52	71m	Dec. 20	1646		Average
Girl Next Door, The (C)	20th-Fox	Jane Haver-Dan Dailey	June, '53					
Girls in the Night (311)	Univ.	Joyce Holden-Glenda Farrell	Feb., '53	83m	Jan. 17	1686	AY	B Good
Girls of Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28	1742		Good
Golden Arrow, The	UA	Burgess Meredith-Jean Pierre Aumont	Mar. 20, '53					
Golden Hawk, The (color) (508)	Col.	Sterling Hayden-Rhonda Fleming	Oct., '52	83m	Sept. 13	1525	AY	B Very Good
Great White Hunter (form. Macomber Affair) (5209)	Lippert	Gregory Peck-Joan Bennett (reissue)	Dec. 12, '52	89m	Feb. 1, '47			Good
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B Superior
Guerrilla Girl	UA	Helmut Dantine	Jan. 23, '53	81m	Jan. 24	(S)1694		
Guest Wife	UA	Claudette Colbert-D. Ameche (reissue)	Sept. 5, '52	90m	July 28, '45			Excellent
Gunfighter, The (348)	20th-Fox	Gregory Peck-Jean Parker (reissue)	Jan., '53	84m				
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7	1710		B Very Good
<b>H</b>								
HANGMAN'S Knot (color) (512)	Col.	Randolph Scott-Donna Reed	Jan., '53	84m	Nov. 1	1589	AY	A-2 Very Good
Hans Christian Andersen (color) (351)	RKO	Danny Kaye-Farley Granger	Dec. 19, '52	112m	Nov. 29	1621	AYC	A-1 Excellent
Happy Time, The (506)	Col.	Charles Boyer-Louis Jourdan	Dec., '52	94m	Aug. 16	1485	AY	A-2 Excellent
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	Sept. 5, '52	87m	Aug. 23	1502		B Very Good
Hiawatha (color) (5202)	AA	Vincent Edwards-Yvette Dugay	Dec. 28, '52	80m	Dec. 20	1645	AYC	A-1 Excellent



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High Noon*	UA	Gary Cooper-Grace Kelly	July 30, '52	85m	May 3 1349	AY	A-2	Very Good
Hitch-Hiker, The	RKO	Edmond O'Brien-Frank Lovejoy	Mar. 13, '53	71m	Jan. 17 1686		A-2	Good
Hoaxsters, The (319)	MGM	Guest Narrators	Jan. 30, '53	36m				
Homesteaders, The (5323)	AA	Bill Elliott	Feb. 8, '53					
Horizons West (235) (color)	Univ.	Robert Ryan-Julia Adams	Oct., '52	81m	Sept. 20 1534	A	A-2	Good
Hour of 13, The (309)	MGM	Peter Lawford-Dawn Addams	Nov., '52	80m	Oct. 4 1549	AY	A-2	Good
Hurricane Smith (color) (5204)	Para.	Yvonne De Carlo-John Ireland	Oct., '52	90m	Sept. 13 1525	AY	B	Good
<b>I</b>								
I CONFESS (213)	WB	Montgomery Clift-Anne Baxter	Feb. 28, '53	95m	Feb. 7 1709		A-2	Excellent
I Don't Care Girl, The (C) (302)	20th-Fox	Mitzi Gaynor-David Wayne	Jan., '53	78m	Dec. 27 1662	AY	B	Very Good
I Love Melvin (color)	MGM	Donald O'Connor-Debbie Reynolds	Mar., '53	77m	Feb. 7 1710			Good
I'll Get You (5206)	Lippert	George Raft-Sally Gray	Jan. 16, '53	79m	Feb. 7 1710			Good
Importance of Being Earnest (C) (381) (Brit.)	U-I	Michael Redgrave-Joan Greenwood	Dec. 22, '52	95m	Dec. 27 1661	AY	A-2	Excellent
Invasion from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53					
Invasion U.S.A. (513)	Col.	Gerald Mohr-Peggie Castle	Dec., '52	74m	Dec. 6 1630	AY	B	Average
Iron Mistress, The (C) (206)*	WB	Alan Ladd-Virginia Mayo	Nov. 22, '52	110m	Oct. 18 1565	AY	A-2	Very Good
Island of Desire (C)	UA	Linda Darnell-Tab Hunter	Aug. 4, '52	93m	Aug. 2 1470	A	B	Fair
It Grows on Trees (303)	Univ.	Irene Dunne-Dean Jagger	Nov., '52	84m	Nov. 1 1589	AYC	A-1	Excellent
It's in the Bag	UA	Fred Allen-Jack Benny (reissue)	Sept. 5, '52	87m	Feb. 17, '45			Excellent
Ivanhoe (color) (307)*	MGM	Robert Taylor-Elizabeth Taylor	Feb. 20, '53	106m	June 21 1417	AYC	A-1	Excellent
<b>J</b>								
JALOPY (5318)	AA	Bowery Boys	Mar. 1, '53					
Jamaica Run (C)	Para.	Ray Milland-Arlene Dahl	May, '53		Jan. 24 (S) 1694			
Jazz Singer, The (color) (212)	WB	Danny Thomas-Peggy Lee	Feb. 14, '53	107m	Jan. 10 1677		A-1	Very Good
Jeopardy (317)	MGM	Barbara Stanwyck-Barry Sullivan	Feb., '53	69m	Jan. 24 1693		B	Good
Jumping Jacks (5121)*	Para.	Dean Martin-Jerry Lewis	July, '52	96m	June 7 1389	AYC	A-1	Excellent
Jungle, The (5112)	Lippert	Rod Cameron-Cesar Romero	Aug. 1, '52	74m	Aug. 23 1503		A-1	Good
Jungle Girl (5208)	AA	Johnny Sheffield	Dec. 7, '52	70m				
Just for You (color) (5201)*	Para.	Bing Crosby-Jane Wyman	Sept., '52	104m	Aug. 2 1469	AYC	A-2	Excellent
<b>K</b>								
KANSAS City Confidential	UA	John Payne-Coleen Gray	Jan. 16, '53	98m	Nov. 15 1606	A	B	Fair
Kansas Pacific (5302) (color)	AA	Sterling Hayden-Eve Miller	Feb. 22, '53		Aug. 30 (S) 1511		A-1	
Kid from Broken Gun (481)	Col.	Charles Starrett-Smiley Burnette	Aug., '52	56m	Aug. 16 1485	AY	A-1	Good
<b>L</b>								
LADY in the Iron Mask (218) (C)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14 1398	AY	A-1	Good
Lady Wants Mink (color)	Rep.	Ruth Hussey-Dennis O'Keefe	Mar. 5, '53	92m	Feb. 14 (S) 1718			
Last of the Comanches (C) (511)	Col.	Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3 1669	AYC	A-1	Good
Last Train from Bombay (504)	Col.	Jon Hall-Lisa Ferraday	Aug., '52	72m	Aug. 2 1471	AY	A-1	Average
Lawless Breed (color) (306)	Univ.	Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6 1629	AY	A-2	Very Good
Leonardo Da Vinci (color)	Pictura	Documentary	Jan. 1, '53	70m	Nov. 29 1622		A-1	Very Good
Les Miserables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52	104m	July 26 1462	AY	A-2	Good
Lili (color)	MGM	Leslie Caron-Mel Ferrer	Spec.		Nov. 22 (S) 1615		A-2	
Limelight	UA	Charles Chaplin-Claire Bloom	Feb. 6, '53	143m	Oct. 11 1557	AY	B	Excellent
Little World of Don Camillo (Ital.-Fr.)	I.F.E.	Fernandel-Gino Cervi	Jan., '53	103m	Jan. 24 1694		A-2	Very Good
Look Who's Laughing (381)	RKO	Lucille Ball-Edgar Bergen (reissue)	Aug., '52	79m	Sept. 20, '41			
Lost in Alaska (229)	Univ.	Abbott & Costello-Mitzi Green	Aug., '52	76m	July 26 1462	AY	A-2	Good
Lovely to Look At (color) (237)*	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31 1381	AY	A-2	Excellent
Lure of the Wilderness (227) (C)	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52	92m	July 26 1461	AY	A-1	Very Good
Lusty Men, The (304)	RKO	Susan Hayward-Robert Mitchum	Oct., '52	113m	Sept. 27 1542	AY	A-2	Good
Luxury Girls	UA	Susan Stephen	Jan. 30, '53	96m				
<b>M</b>								
MA AND PA Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m				
Magic Box, The (Brit.) (C)	Mayer-Kingsley	Robert Donat	Sept. 24, '52	93m	Sept. 20 1534		A-1	Good
Magnetic Monster, The	UA	Richard Carlson-Jean Byron	Feb. 18, '53	76m	Feb. 14 1717		A-1	Very Good
Man Behind the Gun (C) (211)	WB	Randolph Scott-Patrice Wymore	Jan. 31, '53	82m	Dec. 27 1662		B	Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	Apr., '53					
Man with the Gray Glove (Ital.)	IFE	Annette Bach-Mario Del Monaco	Jan., '53	102m	Jan. 10 1678		B	Good
Marika (German) (color)	Brill	Fred Linewehr-Harry Fuss	Feb., '53	78m	Feb. 28 1743			Fair
Marksmen, The (5333)	AA	Wayne Morris	Apr. 5, '53					
Marshal of Cedar Rock (5241)	Rep.	Allan Rocky Lane	Feb. 1, '53	54m	Feb. 28 1742		A-1	Good
Maverick, The (5322)	AA	Bill Elliott	Dec. 14, '52	71m	Jan. 3 1669			Average
Meet Me at the Fair (C) (307)	Univ.	Dan Dailey-Diana Lynn	Jan., '53	87m	Dec. 13 1637	AYC	A-1	Very Good
Member of the Wedding (521)	Col.	Ethel Waters-Julie Harris	Mar. 6, '53	91m	Dec. 20 1645	A	A-2	Good
Merry Widow, The (color)* (301)	MGM	Lana Turner-Fernando Lamas	Sept., '52	103m	July 12 1441	AYC	A-2	Excellent
Merry Wives of Windsor (Ger.)	Central	Sonja Ziemann-Paul Esser	Sept. 20, '52	93m	Sept. 27 1542			Good
Million Dollar Mermaid (C) (312)*	MGM	Esther Williams-Victor Mature	Dec., '52	115m	Nov. 8 1597	AYC	A-1	Good
Miracle of Fatima (color) (203)*	WB	Gilbert Roland-Angela Clark	Oct. 11, '52	102m	Aug. 23 1501	AY	A-1	Superior
Mississippi Gambler (color) (310)	Univ.	Tyrone Power-Piper Laurie	Feb., '53	98m	Jan. 10 1677	AY	B	Very Good
Mr. Walkie Talkie (5203)	Lippert	Joe Sawyer-William Tracy	Nov. 28, '52	65m	Dec. 6 1630			Average
Monkey Business (230)	20th-Fox	Gary Grant-Marilyn Monroe	Sept., '52	97m	Sept. 6 1517	AY	B	Excellent
Monsoon (color)	UA	Ursula Thiess-Diana Douglas	Dec. 14, '52	79m	Feb. 7 1711		B	Fair
Montana Belle (color) (308)	RKO	Jane Russell-George Brent	Nov., '52	81m	Nov. 1 1589	AY	B	Good
Montana Incident (5253)	Mono.	Whip Wilson	Aug. 10, '52	54m	Aug. 30 1510		A-1	Fair
Moulin Rouge (C)	UA	Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27 1661		B	Excellent
My Cousin Rachel (301)*	20th-Fox	Olivia de Havilland-Richard Burton	Jan., '53	98m	Dec. 27 1662	AY	A-2	Very Good
My Darling Clementine (351)	20th-Fox	Henry Fonda-Linda Darnell (reissue)	Mar., '53	97m				
My Man and I (303)	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	Aug. 23 1502	AY	A-2	Very Good
My Pal Gus (233)	20th-Fox	Richard Widmark-Joanne Dru	Dec., '52	83m	Nov. 15 1606	AY	B	Very Good
My Wife's Best Friend (231)	20th-Fox	Anne Baxter-Macdonald Carey	Oct., '52	87m	Oct. 11 1558		B	Good

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N									
NAKED Spur, The (color) (318)	MGM	James Stewart-Janet Leigh	Feb., '53	91m	Jan. 17	1685		A-2	Excellent
Never Let Me Go	MGM	Clark Gable-Gene Tierney	May, '53		Jan. 24	(S) 1694			
Never Wave at a Wac	RKO	Rosalind Russell-Paul Douglas	Jan. 28, '53	87m	Dec. 20	1645	AY	A-2	Excellent
Niagara (color) (306)	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	89m	Jan. 24	1693		B	Very Good
Night Without Sleep (235)	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52	77m	Oct. 4	1550	A	B	Average
Night Without Stars	RKO	David Farrar-Nadia Gray	Mar. 6, '53						
No Holds Barred (5214)	AA	Leo Gorcey	Nov. 23, '52	66m	Sept. 20	(S) 1534		A-2	
No Time for Flowers (313)	RKO	Viveca Lindfors-Paul Christian	Jan. 31, '53	83m	Dec. 6	1629	AY	A-2	Good
O									
O. HENRY's Full House (228)	20th-Fox	All Star Cast	Sept., '52	111m	Aug. 23	1501	AY	A-2	Excellent
Of Love and Bandits (Ital.)	I.F.E.	Amedeo Nazzari	Jan., '53	98m	Jan. 24	1694		C	Fair
Off Limits (5216)	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709			Excellent
Old Overland Trail (5146)	Rep.	Rex Allen	Feb. 25, '53	60m	Feb. 28	1742			Good
On Top of Old Smoky (5782)	Col.	Gene Autry	Mar., '53	59m	Feb. 14	(S) 1718			
One Minute to Zero (301)	RKO	Robert Mitchum-Ann Blyth	Aug., '52	105m	July 19	1454	AY	A-1	Good
Operation Secret (205)	WB	Cornel Wilde-Phyllis Thaxter	Nov. 8, '52	108m	Oct. 11	1558	AY	B	Very Good
Outpost in Malaya (Brit.)	UA	Claudette Colbert-Jack Hawkins	Nov. 21, '52	88m	Nov. 15	1606	AY	A-2	Good
Overland Trail Riders	Rep.	Rex Allen	Not Set		Jan. 10	(S) 1679			
P									
PAOLO & Francesca (Ital.)	I.F.E.	Odile Versois-Andrea Checchi	Feb. 13, '53	92m	Feb. 14	1718			Average
Park Row	UA	Gene Evans-Mary Welch	Aug. 12, '52	83m	Aug. 9	1477	AY	A-2	Good
Pathfinder, The (color) (516)	Col.	George Montgomery-Helena Carter	Jan., '53	78m	Dec. 20	1646	AY	A-1	Good
Perils of the Jungle (5214)	Lippert	Clyde Beatty (reissue)	Mar. 20, '53	63m					
Peter Pan (color)	RKO	All Cartoon Feature	Feb. 5, '53	76 1/2 m	Jan. 17	1685		A-1	Excellent
Pickup on South Street	20th-Fox	Richard Widmark-Jean Peters	Not Set		Feb. 14	(S) 1718			
Plymouth Adventure (color) (310)*	MGM	Spencer Tracy-Gene Tierney	Nov., '52	104m	Oct. 25	1581	AYC	A-2	Excellent
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53						
Pony Soldier (C) (237)	20th-Fox	Tyrone Power-Cameron Mitchell	Nov., '52	82m	Nov. 8	1597	AYC	A-1	Excellent
Port Sinister	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735			
Powder River	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53		Feb. 28	(S) 1743			
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53		Jan. 24	(S) 1694			Fair
Prince of Pirates (color) (524)	Col.	John Derek	Mar., '53	80m	Feb. 7	1710		B	Good
Prisoner of Zenda (color) (308)*	MGM	Stewart Granger-Deborah Kerr	Nov., '52	101m	Oct. 18	1565	AYC	A-1	Very Good
Promoter, The (Brit.) (285)	Univ.	Alec Guinness-Valerie Hobson	Oct. 28, '52	88m	Oct. 25	1581	AY	A-1	Excellent
Q									
QUIET Man, The (color)* (5108)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365	AY	A-2	Superior
Quo Vadis (color)* (218)	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
R									
RAIDERS, The (C) (301)	Univ.	Richard Conte-Viveca Lindfors	Nov., '52	80m	Oct. 11	1558	AY	A-2	Very Good
Rainbow 'Round My Shoulder (C) (503)	Col.	Frankie Laine-Billy Daniels	Sept., '52	78m	Aug. 9	1477	AY	A-1	Good
Redhead from Wyoming (color) (309)	Univ.	Maureen O'Hara-Alex Nicol	Jan., '53	80m	Dec. 20	1645	AY	A-2	Good
Ride the Man Down (color) (5202)	Rep.	Brian Donlevy-Forrest Tucker	Jan. 1, '53	90m	Nov. 1	1590	AYC	A-1	Good
Ring, The	UA	Gerard Mohr-Rita Moreno	Sept. 26, '52	79m	Aug. 30	1510	AY	A-2	Good
Road to Bali (color) (5209)*	Para.	Bing Crosby-Bob Hope	Jan., '53	90m	Nov. 22	1613	AYC	A-2	Excellent
Rogue's March (320)	MGM	Peter Lawford-Janice Rule	Feb., '53	84m	Jan. 3	1669		A-1	Very Good
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles	Aug. 24, '52	73m	Aug. 30	1509		A-1	Excellent
Ruby Gentry (303)	20th-Fox	Jennifer Jones-Charlton Heston	Jan., '53	82m	Dec. 27	1662	A	B	Good
S									
SALLY and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52	90m	June 28	1426	AYC	A-1	Very Good
Salome (color) (545)	Col.	Rita Hayworth-Stewart Granger	Not Set						
San Antonio (5203)	Rep.	Rod Cameron-Arlene Whelan	Feb. 15, '53	90m					
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow	Nov., '52	95m	Sept. 20	1534	AYC	A-1	Good
Savage Mutiny (539)	Col.	Johnny Weissmuller	Mar., '53	73m	Jan. 17	1687		A-1	Fair
Scared Stiff	Para.	Martin & Lewis-Lizabeth Scott	Not Set		Jan. 10	(S) 1679			
Scotland Yard Inspector (5202)	Lippert	Cesar Romero-Lois Maxwell	Oct. 31, '52	73m	Nov. 29	1623			Fair
Sea Around Us, The (color)	RKO	Documentary	Apr. 22, '53	61m	Jan. 17	1686			Very Good
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52	71m	Aug. 30	1510		A-2	Good
Secret Flight (Brit.)	Unity	Ralph Richardson-Raymond Huntley	Aug., '52	74m	July 12	1442			Good
Secret People (Brit.) (5116)	Lippert	Valentina Cortesa-Audrey Hepburn	Aug. 29, '52	87m	Aug. 30	1510		A-2	Fair
See How They Run	MGM	Dorothy Dandridge-Robert Horton	Apr., '53		Jan. 24	(S) 1694			
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	86m	Feb. 21	1733		A-2	Very Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S) 1323			
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	95m	Jan. 24	1693			Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	73m	Feb. 7	1710		A-1	Good
Sky Full of Moon (311)	MGM	Carleton Carpenter-Jan Sterling	Dec., '52	73m	Nov. 8	1597	AY	A-2	Fair
Small Town Girl (color)	MGM	Jane Powell-Farley Granger	Apr., '53	93m	Feb. 28	1741			Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	114m	Sept. 20	1533	AY	B	Excellent
Sombrero (color)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741			Excellent
Somebody Loves Me (color) (5203)	Para.	Betty Hutton-Ralph Meeker	Oct., '52	97m	Aug. 23	1501	AY	A-2	Very Good
Something for the Birds (238)	20th-Fox	Victor Mature-Patricia Neal	Oct., '52	81m	Oct. 11	1558	AY	A-1	Good
Son of Ali Baba (color) (231)	Univ.	Tony Curtis-Piper Laurie	Sept., '52	75m	Aug. 23	1502	AYC	A-2	Good
Son of Paleface (color) (5124)*	Para.	Bob Hope-Jane Russell	Aug., '52	104m	July 19	1453	AY	B	Excellent
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27, '53					A-1	
South Pacific Trail (5145)	Rep.	Rex Allen	Oct. 20, '52	60m	Nov. 15	1606	AYC	A-2	Fair
Springfield Rifle (C) (204)	WB	Gary Cooper-Phyllis Thaxter	Oct. 25, '52	93m	Oct. 4	1555	AY	A-1	Good
Stalae 17	Para.	William Holden-Don Taylor	Not Set		Jan. 10	(S) 1679			
Star, The (316)	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1661		B	Excellent
Stars of Texas (5332)	AA	Wayne Morris	Jan. 11, '53	68m	Jan. 17	1686			Excellent
Stars and Stripes Forever (C) (239)*	20th-Fox	Clifton Webb-Ruth Hussey	Dec., '52	89m	Nov. 22	1613	AYC	A-1	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) = synopsis	Page		L. of D.	Herald Review
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	A-1	Very Good
Steel Trap (232)	20th-Fox	Joseph Cotten-Teresa Wright	Nov., '52	85m	Oct. 25	1582	A-2	Fair
Stooge, The (5212)	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	A-1	Excellent
Stop, You're Killing Me (210) (C)	WB	Broderick Crawford-Claire Trevor	Jan. 17, '53	86m	Dec. 13	1637	A-2	Very Good
Story of Mandy (Brit.)	U-I	Phyllis Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1733		Very Good
Story of Three Loves, The (color)	MGM	Leslie Caron-Pier Angeli	Spec.				A-2	
Story of Will Rogers (color) (129)*	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52	109m	July 19	1453	A-1	Excellent
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4	1550	B	Fair
Strange Ones, The (Fr.)	Mayer-Kingsley	Nicole Stéphane-Edouard Dermithe	July, '52	95m	Aug. 9	1477		Good
Stranger in Between, The (Brit.) (284)	Univ.	Dirk Bogarde-Elizabeth Sellars	Aug., '52	84m	Aug. 23	1502	A-2	Very Good
Sudden Fear (362)*	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26	1461	A	Good
Sweetheart Time (color)	Rep.	Ray Middleton-Lucille Norman	Not Set		Feb. 28	(S) 1743	A-2	
Sword of Venus	RKO	Robert Clarke-Catherine McLeod	Feb. 20, '53	73m	Jan. 17	1687	A-2	Average
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53					
<b>T</b>								
TALL Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Feb. 13, '53	84m	Feb. 14	1717	A-2	Good
Tangier Incident (5316)	AA	George Brent-Mari Aldon	Feb. 1, '53	77m	Feb. 21	1733	A-1	Average
Target Hong Kong (517)	Col.	Richard Denning-Nancy Gates	Feb., '53	66m	Dec. 20	1646	A-2	Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17	1685	A-1	Excellent
Thief, The	UA	Ray Milland-Rita Gam	Oct. 10, '52	85m	Sept. 27	1541	A-2	Excellent
Thief of Venice (304)	20th-Fox	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605	A-2	Very Good
Thunder in the East (5210)	Para.	Alan Ladd-Deborah Kerr	Jan., '53	98m	Nov. 1	1590	A-2	Fair
Thunderbirds (5201)	Rep.	John Derek-Mona Freeman	Nov. 27, '52	98m	Nov. 29	1622	A-1	Very Good
Thundering Caravans (5173)	Rep.	Alan Rocky Lane	July 20, '52	54m	Aug. 2	1471	A-1	Good
Timber Wolf (5222)	AA	Kirby Grant	Jan. 4, '53	63m				
Tonight We Sing (color) (316)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	A-1	Excellent
Too Many Girls (382)	RKO	Lucille Ball-Desi Arnaz (reissue)	Aug., '52	85m	Oct. 12, '40			
Torpedo Alley (5308)	AA	Mark Stevens-Dorothy Malone	Jan. 25, '53	84m	Dec. 20	1646	A-1	Good
Toughest Man in Arizona (C) (5109)	Rep.	Vaughn Monroe-Joan Leslie	Oct. 10, '52	90m	Oct. 25	1582	AY	Good
Treasure of Golden Condor (C) (308)	20th-Fox	Cornel Wilde-Constance Smith	Feb., '53	93m	Jan. 24	1693	AYC	Good
From the Tiger Man (5201) (Ger.)	Lippert	Special Cast	Nov. 14, '52	63m	Nov. 22	1614	A-2	Fair
Tropic Zone (color) (5211)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13	1637	AY	Fair
Tropical Heat Wave (5216)	Rep.	Estelita-Robert Hutton	Oct. 1, '52	74m	Oct. 11	1559	AY	Good
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53					
Turning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20	1533	A-2	Good
Two Cents Worth of Hope (Ital.)	Times	Mario Fiore-Vincenzo Musolino	Dec., '52	107m	Dec. 20	1647	B	Excellent
<b>U</b>								
UNDER the Red Sea (305)	RKO	Documentary	Oct., '52	67m	Oct. 4	1549	AYC	Very Good
Untamed Frontier (color) (230)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454	AY	Good
Untamed Women	UA	Lyle Talbot-Doris Herrick	Sept. 12, '52	70m	Aug. 23	1533	A-2	Fair
<b>V</b>								
VOODOO-Tiger (518)	Col.	Johnny Weissmuller-Jean Byron	Nov., '52	67m	Nov. 1	1590	AY	B Fair
<b>W</b>								
WAC from Walla Walla (5123)	Rep.	Judy Canova-Stephen Dunne	Oct. 10, '52	83m	Oct. 25	1582	AYC	Good
Wagon Team (476)	Col.	Gene Autry	Sept., '52	61m	Sept. 13	1526	AY	Good
Wait 'Till the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381	AY	A-2 Excellent
Walk East on Beacon (426)*	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1 Very Good
War of the Worlds (C) (5218)	Para.	Gene Barry-A. Robinson	May '53	85m	Feb. 28	1742		Excellent
Washington Story (238)	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425	AY	A-1 Excellent
Way of a Gaucho (color) (229)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52	91m	Oct. 4	1549	AY	A-2 Good
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425	AY	B Excellent
What Price Glory (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2	1469	AY	A-2 Excellent
Wherever She Goes (Australian)	Mayer-Kingsley	Eileen Joyce-Suzanne Parrott	Jan. 27, '53	80m	Feb. 7	1711		Fair
Where's Charley (color) (130)	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28	1425	AYC	A-1 Very Good
White Lightning (5326)	AA	Stanley Clements	Mar. 15, '53					
White Line, The (Ital.)	I.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12, '53	87m	Jan. 3	1669		Very Good
Willie & Joe Back at the Front (233)	Univ.	Tom Ewell-Harvey Lembeck	Oct., '52	87m	Oct. 4	1550	AYC	A-1 Very Good
Winning of the West (571)	Col.	Gene Autry	Jan., '53	57m	Jan. 17	1687	AYC	A-1 Good
Women of the North Country (5144) (formerly Minnesota) (color)	Rep.	Rod Cameron-Ruth Hussey	Sep. 5, '52	90m	Aug. 2	1470	AY	A-2 Good
Women's Angle, The (Brit.)	Stratford	Edward Underdown-Kathy O'Donnell	Sept. 29, '52	90m				
World in His Arms, The (C) (227)*	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417	AY	A-1 Excellent
Wyoming Roundup (5254)	AA	Whip Wilson	Nov. 9, '52	53m	July 12	(S) 1443		
<b>X Y Z</b>								
YANKEE Buccaneer (234) (color)	Univ.	Jeff Chandler-Scott Brady	Oct., '52	86m	Sept. 13	1525	AY	A-1 Very Good
Yellow Sky, The (349)	20th-Fox	Gregory Peck-Anne Baxter (reissue)	Jan., '53	98m				
You for Me (240)	MGM	Peter Lawford-Jane Grear	Aug., '52	71m	July 26	1462	AY	B Good
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 31, '52	62m	July 12	(S) 1442		

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# FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 5,747 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	—	6	25	7	1
Above and Beyond (MGM)	5	33	7	1	—
Affair in Trinidad (Col.)	8	13	26	19	8
Against All Flags (Univ.)	—	3	16	18	2
Androcles and the Lion (RKO)	—	—	3	1	—
Apache War Smoke (MGM)	—	5	11	6	2
April in Paris (WB)	4	12	13	15	3
Assignment—Paris (Col.)	—	—	6	16	3
Bad and the Beautiful, The (MGM)	1	2	5	3	—
Battle Zone (AA)	1	5	7	1	1
Because of You (Univ.)	8	38	38	10	2
Because You're Mine (MGM)	—	12	26	34	6
Beware, My Lovely (RKO)	—	2	1	9	4
Big Jim McLain (WB)	4	33	53	20	4
Big Sky, The (RKO)	1	28	41	14	1
Black Castle, The (Univ.)	—	1	5	5	2
Blackbeard, the Pirate (RKO)	—	4	16	3	4
Blazing Forest (Para.)	—	2	13	9	1
Bloodhounds of Broadway (20th-Fox)	2	6	21	18	4
Bonzo Goes to College (Univ.)	1	19	50	10	—
Breaking the Sound Barrier (UA)	2	1	2	—	1
Bwana Devil (UA)	6	—	—	—	—
Captain Pirate (Col.)	—	—	2	9	16
Caribbean (Para.)	—	4	20	36	8
Carrie (Para.)	—	—	15	27	20
Cattle Town (WB)	—	1	5	10	7
Clown, the (MGM)	—	3	10	10	—
Crimson Pirate (WB)	1	22	53	19	5
Devil Makes Three, the (MGM)	—	—	14	12	2
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	31	28	19
Duel at Silver Creek (Univ.)	2	16	33	9	3
Eight Iron Men (Col.)	1	1	5	10	1
Everything I Have Is Yours (MGM)	1	16	51	23	4
Face to Face (RKO)	—	—	—	3	1
Fearless Fagan (MGM)	—	8	27	30	18
Feudin' Fools (Mono.)	2	13	9	2	2
Flat Top (AA)	3	17	20	1	—
Golden Hawk, The (Col.)	—	9	17	16	4
Hangman's Knot (Col.)	1	23	29	1	2
Happy Time, The (Col.)	4	—	3	8	6
Hellgate (Lippert)	—	4	9	11	3
Hiawatha (AA)	—	1	3	2	—
*Holiday for Sinners (MGM)	—	—	1	4	2
Horizons West (Univ.)	—	6	19	16	8
Hour of 13, The (MGM)	—	7	1	1	2
Hurricane Smith (Para.)	—	3	34	24	2
I Don't Care Girl, The (20th-Fox)	—	—	7	8	2
†Invasion U.S.A. (Col.)	—	—	3	3	—
Iron Mistress, The (WB)	5	22	54	9	—
Island of Desire (UA)	—	19	34	8	4
It Grows on Trees (Univ.)	—	1	11	30	9
Ivanhoe (MGM)	9	1	—	—	—
Jungle, The (Lippert)	—	—	4	5	—
Just for You (Para.)	10	24	32	9	2
Kansas City Confidential (UA)	—	—	7	4	—
*Lady in the Iron Mask (20th-Fox)	—	—	5	7	3
Lawless Breed (Univ.)	1	7	3	3	1
Les Miserables (20th-Fox)	—	2	14	4	2
Lost in Alaska (Univ.)	2	24	48	14	5
*Lovely to Look At (MGM)	14	46	24	22	3
Lure of the Wilderness (20th-Fox)	33	42	25	14	3
Lusty Men (RKO)	3	16	45	6	1
†Man Behind the Gun (WB)	1	1	5	2	—
Meet Me at the Fair (Univ.)	—	1	4	4	1
Merry Widow, The (MGM)	4	15	37	34	4
Million Dollar Mermaid (MGM)	18	55	11	—	—
Miracle of Fatima, The (WB)	2	5	10	12	4
†Mississippi Gambler (Univ.)	8	10	—	—	—
Monkey Business (20th-Fox)	2	40	32	15	6
Montana Belle (RKO)	—	7	19	11	—
My Cousin Rachel (20th-Fox)	—	1	5	2	1
My Man and I (MGM)	—	—	14	9	14
My Pal Gus (20th-Fox)	3	14	10	10	3
My Wife's Best Friend (20th-Fox)	—	1	10	26	12
†Naked Spur, The (MGM)	1	6	3	—	—
†Niagara (20th-Fox)	—	5	—	—	—
Night Without Sleep (20th-Fox)	—	—	1	7	7
No Holds Barred (AA)	—	3	6	—	—
O. Henry's Full House (20th-Fox)	1	6	19	24	3
One Minute to Zero (RKO)	10	60	19	9	2
Operation Secret (WB)	—	3	16	14	10
*Outcast of the Islands (UA)	—	6	6	4	3
†Outpost in Malaya (UA)	—	1	2	4	1
Plymouth Adventure (MGM)	6	17	27	38	6
Pony Soldier (20th-Fox)	—	15	34	18	2
Prisoner of Zenda (MGM)	—	8	35	36	1
Quiet Man, The (Rep.)	27	44	15	10	1
Quo Vadis (MGM)	38	32	1	4	—
Raiders, The (Univ.)	1	2	9	15	3
Rainbow 'Round My Shoulder (Col.)	—	4	19	9	4
†Redhead from Wyoming (Univ.)	—	—	8	2	—
Ride the Man Down (Rep.)	—	4	4	8	—
Road to Bali (Para.)	27	24	8	—	—
Rose Bowl Story, The (Mono.)	1	1	21	8	11
Ruby Gentry (20th-Fox)	9	15	2	3	1
Savage, The (Para.)	7	7	24	12	2
Sky Full of Moon (MGM)	—	1	—	8	4
Snows of Kilimanjaro (20th-Fox)	19	33	6	3	—
Somebody Loves Me (Para.)	2	3	42	7	6
Something for the Birds (20th-Fox)	—	1	1	12	17
Son of Ali Baba (Univ.)	1	9	21	13	8
Son of Paleface (Para.)	28	30	19	2	1
Springfield Rifle (WB)	5	25	52	5	5
Stars and Stripes Forever (20th-Fox)	14	38	20	1	—
Steel Trap (20th-Fox)	—	4	8	26	4
†Stooge, The (Para.)	1	5	—	—	—
Stop, You're Killing Me (WB)	—	—	2	14	3
*Story of Robin Hood (RKO)	6	31	27	12	5
Sudden Fear (RKO)	—	9	12	26	5
Thief, The (UA)	1	3	10	8	10
†Thief of Venice (20th-Fox)	—	—	2	2	3
Thunder in the East (Para.)	—	7	6	11	1
Thunderbirds (Rep.)	1	6	21	6	—
Torpedo Alley (AA)	—	—	3	1	—
Toughest Man in Arizona (Rep.)	—	6	6	6	2
Tropic Zone (Para.)	—	—	4	2	2
Turning Point, The (Para.)	—	—	23	19	6
Untamed Frontier (Univ.)	—	13	29	26	6
Voodoo-Tiger (Col.)	—	1	5	1	—
Wac from Walla Walla (Rep.)	2	11	15	7	1
Way of a Gaucho (20th-Fox)	—	4	34	30	11
What Price Glory (20th-Fox)	—	18	40	38	13
Where's Charley? (WB)	—	1	16	35	34
Willie and Joe Back at the Front (Univ.)	—	10	30	20	7
Woman of the North Country (Rep.)	—	1	27	12	3
World in His Arms (Univ.)	5	30	37	7	3
Yankee Buccaneer (Univ.)	—	10	15	11	4
You for Me (MGM)	—	1	8	23	11

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